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# Arts *and Activities*

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# from the Editor's Desk

Dawn E. Schneider gives her views on the aim  
of art instruction in the elementary school.

**T**HE classroom teacher of today frequently finds herself compelled to justify any time spent in the teaching of art. Often it is argued that such a subject is frou-frou, superficial, and not to be considered seriously. One frequently feels unprepared with a valid rebuttal for this argument, even though it would appear self-evident that the work done in the art classes may offer quite as much of value as is to be found in "utilitarian" classes. It might be well, then, to consider just what are the intrinsic advantages to be gained by presenting art instruction in elementary classes.

There are very few genuine artists in the world at any given time. Out of an average class of thirty-five students, it is doubtful if even one such artist is produced. Yet that is of little importance, as it is not our basic aim, in the elementary grades at least, to offer professional training.

Rather, in this as in all of our other teaching, we are striving to prepare these small future citizens to live a more full and stimulating life. The working day of the average adult is rapidly shrinking, giving millions of Americans many additional hours of leisure.

If this average American has developed inner resources for creating a pleasurable recreational life, he is benefited by these extended leisure periods. If not, boredom and idleness lead to activities of doubtful benefit.

It is our duty, therefore, to initiate the child into the deep and abiding joy to be found in creative self-expression, whether through art, music, dramatics, dancing or sports.

We, through the art lessons presented in our classrooms, have splendid opportunities for stimulating this

creative urge, helping the child grow into an adult who is capable of producing things of beauty in his own right. True, he may not be able to paint a Sistine Madonna, but, in the vernacular, "so what?" He *has* learned to create something that is his own, drawn from his most intimate experiences and emotions. By such creative work he has achieved a sense of accomplishment, has completed another step in the educational process.

Having established her basic aim, it is the wise teacher who contents herself with providing inspiration, maintaining a strictly hands-off policy with regard to the student's work. At all costs individuality must be encouraged, as it is only through this sense of achievement that the child is able to express and develop his personality.

It is fatal to burden the child with the necessity for accurate representation. What if he does want to draw a purple cow and you have never seen one? Might not a purple cow be most attractive on, say, a yellow-green field?

Nor must the child be shackled by details. We are reminded of the small kindergartener who drew himself in an interesting occupation, complete in all essential details with the exception of a mouth. When asked to explain the omission he airily explained, "Oh, I don't need a mouth. I'm not talking." He has obviously portrayed not what he saw, but what he felt, what was important to him.

One cannot forget that there are several types of skills represented in any group of individuals. There is the student who leans toward accurate representation, replete with detail. There is the designer who squares off or  
(Continued on page 35)

## Talking shop

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crafts with its vivid descriptions. Write to Sam Kramer, 29 W. 8th St., New York, N. Y.

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(Continued on page 29)

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# Doll hats

Even the most blasé doll will find these luscious little hats irresistible.

By Helen Wolfe.

**I**N the springtime, every well-dressed doll should have a new hat. So let's make some attractive models, open up a shop, and invite the primary children in to buy.

If you charge a few pennies for each hat, the money can be used for new books for the library table. Have salesmen, saleswomen, and a cashier. If the use of real money is not permitted, use play money.

The boys won't object to joining the fun if they are told that some of the best hat designers are men. You'll find that they'll turn out some of the best hats.

## Materials—

Newspaper, paste, tempera paints, Scotch tape, odds and ends of used ribbons, lace, veiling, artificial flowers (tiny ones if possible), feathers (those dropped by bluejays are fine), a tall jelly glass, elastic thread (this looks like small hat elastic and is very inexpensive).

## STEP I

Paste together three 10" squares of newspaper. Use plenty of paste between each layer. Round off the corners.

## STEP II.

Wet two 2" by 10" strips of newspaper and lay them crosswise over the bottom of an inverted jelly glass. The glass serves as a stand on which to mold the hat. The wet strips keep the pasted layers from sticking to the glass.

## STEP III.

Place the circle of newspaper layers on top of the wet strips and press it down over the bottom of the glass for about 1". This forms the crown of the hat. Keep plenty of paste on the newspaper layers and on your fingers.

## STEP IV.

Now shape the brim any way you wish. Cut it to the size desired. Let it droop, or (by making tucks in it) curve it up all around, or just in front. See Diagrams 1 and 2.

If an old-fashioned poke bonnet is desired, place the newspaper circle on the bottom of the glass off center (Diagram 3) and pleat the brim into a bonnet shape.

## STEP V.

Allow the shape to dry for about one-half hour on the glass. Then gen-

tly lift it off and remove the wet strips from the glass. Rough edges or irregular parts may be cut off the brim.

Put the form back on the glass at an angle so that the air can get underneath. Allow the forms to dry over night.

## STEP VI.

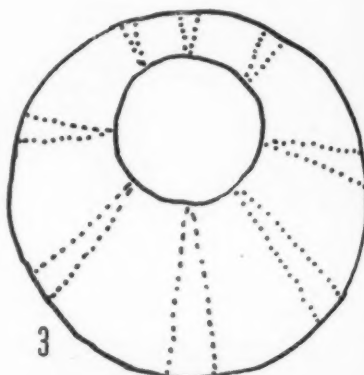
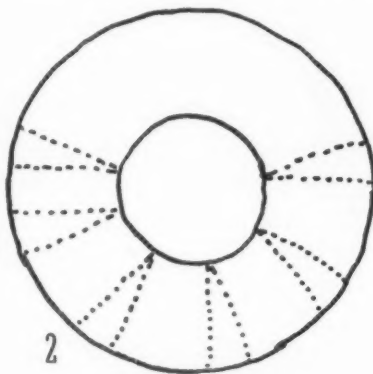
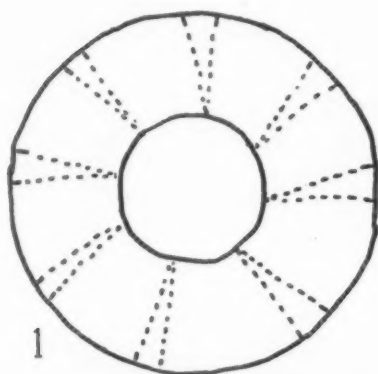
Mix attractive pastel shades of tempera paint by adding a few drops of primary color to the white. Have your paint the consistency of cream so that it will easily cover the print on the newspaper.

It simplifies the painting process if all who wish the same color paint at the same time.

Paint the underside first, place the hat back on the jelly glass, pick up the glass, and paint the top side of the hat. In this way the painted underside is not smeared. Lift the hat from the glass before it is perfectly dry, or it will stick. Then place it back on the glass at an angle.

## STEP VII.

Knot a piece of the elastic thread and sew it through the hat at the base of the crown on one side. Pull it through to the knot. Now run it





through the opposite side, allow enough for the doll's chin, cut the elastic, and knot the second end. The knots may be hidden by the trimmings.

#### STEP VIII.

Cut a small strip ( $1\frac{1}{2}$ " by 5") of matching crepe paper if you have it. Put a row of paste inside the crown and lay the strip of crepe paper inside the crown on top of the paste to form a lining. This makes a nice finish.

#### STEP IX.

Trim your hats just as real hats might be trimmed, but remember to keep the trim in proportion to the size of the hat. We used only the tiniest flowers from old flower trims.

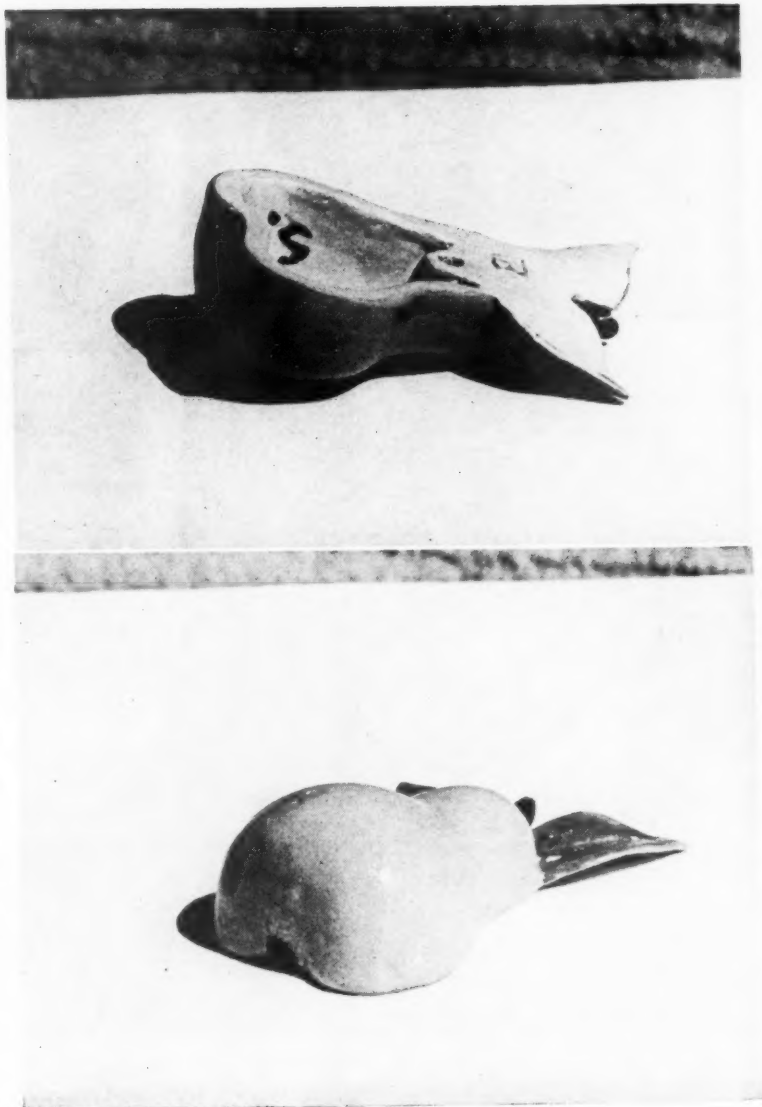
# Ceramic plaque

Edna McFarland gives instructions  
for making a fruit plaque.

**T**o make this plaque you will need the following materials: clay; a stiff knife (a butcher knife is good); a teaspoon; fruit (for this project we used a pear); sandpaper.

## Procedure

1. Knead your clay.
2. Have your model (pear) sitting in front of you.
3. Take a piece of the damp, wedged clay, slightly larger than the model to allow for shrinkage. Form the clay into a pear. When this is done to your satisfaction, lay the clay pear aside until it is leather hard. While the clay pear is drying, model the leaves and a pair of stems. Let them dry leather hard.
4. When the clay pear is leather hard, cut it into halves the long way (a butcher knife may be used for this purpose). Now you have a pair of forms.
5. With the spoon, hollow out each half of the pear, leaving a shell about  $\frac{1}{4}$ " thick everywhere except at the top, where the stem and leaves are to be attached and a  $\frac{3}{8}$ " hole (for hanging the plaque) is to be pierced. See illustration.
6. When the leaves and stems are leather hard (no harder) attach to the solid part—the stem first, then the leaves. Scratch both surfaces that fit together and apply plenty of slip. Work the edges of the surfaces together as much as possible. Retain the flatness of the back of the plaque so it will hang snugly against the wall.
7. Let dry bone dry, sand, and fire.
8. Glaze the entire pear, except the blossom scar, yellow. Glaze the leaves green, the stem and blossom scar brown. Then thin the brown



glaze and put in an ordinary spatter gun. With this spatter on the shaded areas. (Look at your model pear

for these.)

9. Fire again. Now you have an attractive pair of fruit plaques.



# Science exhibit

The creative and the factual link hands in this

impressive exhibit by Ethel Getman and Shirley Polansky.

**E**XHIBIT time brings the delight of sharing knowledge with others. It offers a splendid opportunity for the art department to put into practice the principles of balance, design, display, and creation in a real situation.

Our science exhibit, combining science, art, and the natural love of children for our animal friends and nature, held a great deal of interest for both pupils and parents.

The main attraction, running the entire length of the room and covering the side blackboard, represented "Life in a Pond and Stream." Colored chalk was the medium used by the seventh-grade students to depict birds, fish, plants, and other pond life on the water's surface, and below the water's surface. The cork matting above the board, representing the sky, was covered with light blue construction paper. To the left was a three-dimensional tree cut out

of heavy roll paper and accented with crayon and crepe paper leaves wired to the branches. Cut-paper birds flew above the pond, silhouetted against the blue sky and the branches of the tree. All sorts of microscopic plants and animals—enlarged for the sake of study—were included in this panorama.

Every year a bird contest is held and the students enter drawings. Four ribbons are awarded the winners. All of the entries were displayed, the winners being marked with the identifying ribbons.

Long beaverboard sections covered the desks, and on these were displayed birds' nests, butterflies, snakes, rocks, and objects of like nature. These were contributed by the science clubs made up of pupils in the sixth and seventh grades.

Marine life was also exhibited. Among the various articles was a peculiar brain coral which is quite soft and resembles a brain.

The back of the room displayed "Our Animal Friends," interpreted by crayon cutouts by the sixth graders.

Health and safety posters gave messages in the front section of the room.

The notebooks, dealing with the same theme as the blackboard drawing, "Life in a Pond and Stream," showed a great deal of originality in presentation and intensive study in content. Some designs were three-dimensional, employing wood, twigs, cut-paper, or textured surfaces, combined with paint or pencil crayon. One notebook had an entire diorama effect on the cover, mounted to the front and covered with cellophane. Another used an original photograph of a pond. Inside were detailed drawings and factual material. Page layout, rendering technique, and media were all of individual choice.

The exhibit was a huge success and stimulated further study and interest in the field of science.



## Poetry

### April

*Ila L. Funderburgh*

April is such a happy month!  
She wakes with a smile at dawn,  
She laughs her way through the  
glistening day;  
Winter, long winter is gone.

Her flowing dress is of palest green,  
All trimmed in the palest pink;  
She wears a wreath of shy spring  
flowers,  
White violets, I think.

She skips by the brook that is swollen  
and swift;  
She gathers grass for the birds;  
She looks for arbutus under dead  
leaves;  
Her gay song has no words.

She brings the silver of quick spring  
rains;  
She brings the gold of its sun.  
April is such a happy month!  
Winter, long winter is done.

### Rain

*Enola Chamberlin*

Down from the cloud banks  
And onto the roofs  
Rain drops are racing  
Like tiny hoofs.

They rush through the tree leaves,  
They kick at the ground;  
They stamp on the water  
And make circles go round.

Then stamping, and bucking,  
And kicking they race  
Down onto my hair  
And over my face.

Dawn Schneider gives rules for drawing, placing, and spacing of features.

**C**HILDREN are, as a rule, intensely interested in learning to draw faces that really look like people. Some simple rules here given will allow you to help them in this type of project.

Begin each face, whether full or profile, with an oval form. This may be done very lightly with white chalk or with orange crayola.

Eyes are then added, in the exact center of this oval. Demonstrate to the children, and have them demonstrate to themselves by means of thumb and forefinger measurements, that this is correct. Make them understand that the hairline is not the top of the head and that the eyes actually ARE the midpoint of the face. Eyes should be placed with the width of one eye between them in the manner of the three links in the Oddfellows' symbol. The upper lid is curved, while the lower lid is more nearly straight.

Show various methods of drawing eyes, explaining how the oriental and the occidental races differ in the slant employed. Shade the eyes to avoid a flat look, and add eyelashes at the corners of the upper lid only. Place your eyebrows and show how these can be made to depict various emotions.

Study the T diagram shown on the illustrated page to assist you in placing the other features. Very little is required in the way of a nose. If this feature is drawn in too much detail, it is apt to dwarf the rest of the face.

In drawing the mouth, think first of the type of character which you are illustrating, and of the emotion which that person is feeling at that time. Show that the mouth curves around the teeth, and that the corners are, as a rule, up. The upper lip is thinner than the lower and slopes out, while the lower becomes fuller and

rises abruptly to the corners of the mouth.

A feminine face has a slender, tapering, oval form; that of the masculine sex is, as a rule, much more squarely designed. Children's faces are built on circular forms, with the eyes slightly below center.

Skin tone can be achieved by a skillful blending of several colors. Encourage experimentation. And surprise your classes by telling them to add a bit of green to their pink-white or orange flesh tones.

Draw the ears even with the eyebrows at the top; the lobes should line up with the mouth.

Fit the hair to the head, making the hairline come fairly well down on the forehead. Again encourage using greens with the browns or reds used in the hair tones.

### Portraits

Portrait work should be done in all grades. By far the best medium for portraits is chalk, although crayolas may still be used in the lower grades. Always use large paper.

Draw specific people, trying to include all identifying details, such as hair color and arrangement, eyes, clothing, and the like. Your first assignment might be that of drawing someone in the classroom.

It is often amusing to tell the class to endeavor to keep the identity of their model a secret until all portraits are completed. Then at an "Art Show" the class might try to guess the name of each "sitter."

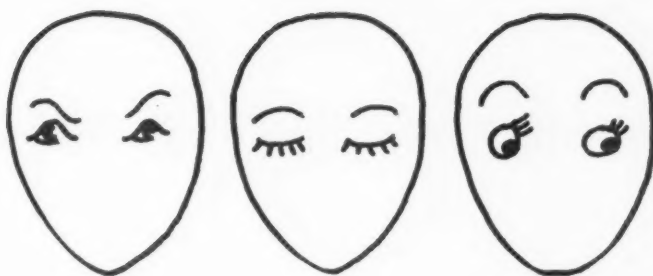
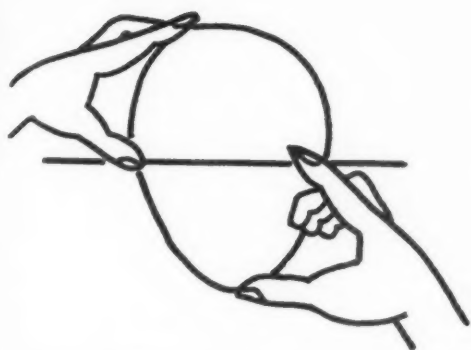
Other subjects suitable for portrait drawing are:

School helpers

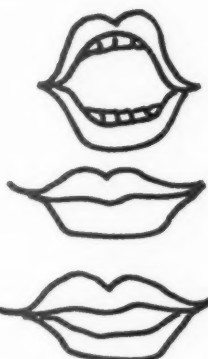
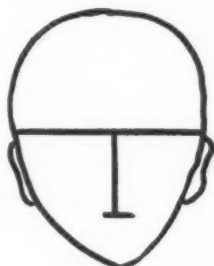
Community helpers

Imaginary characters, such as Baby Face, Sissy, Big Bully, Jelly Jim, Gloomy Gus, and many others which may occur to the class

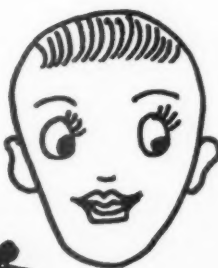
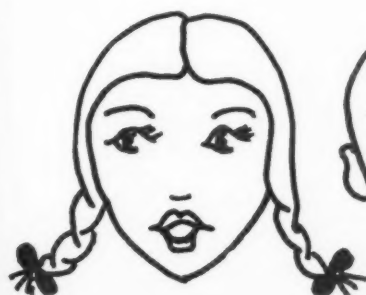
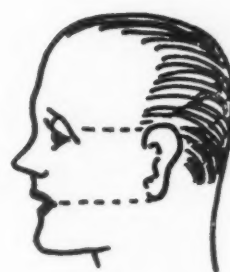
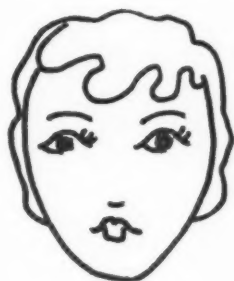
Character studies of famous people in history and literature



**THE EYES ARE EXACTLY IN THE MIDDLE OF THE HEAD**

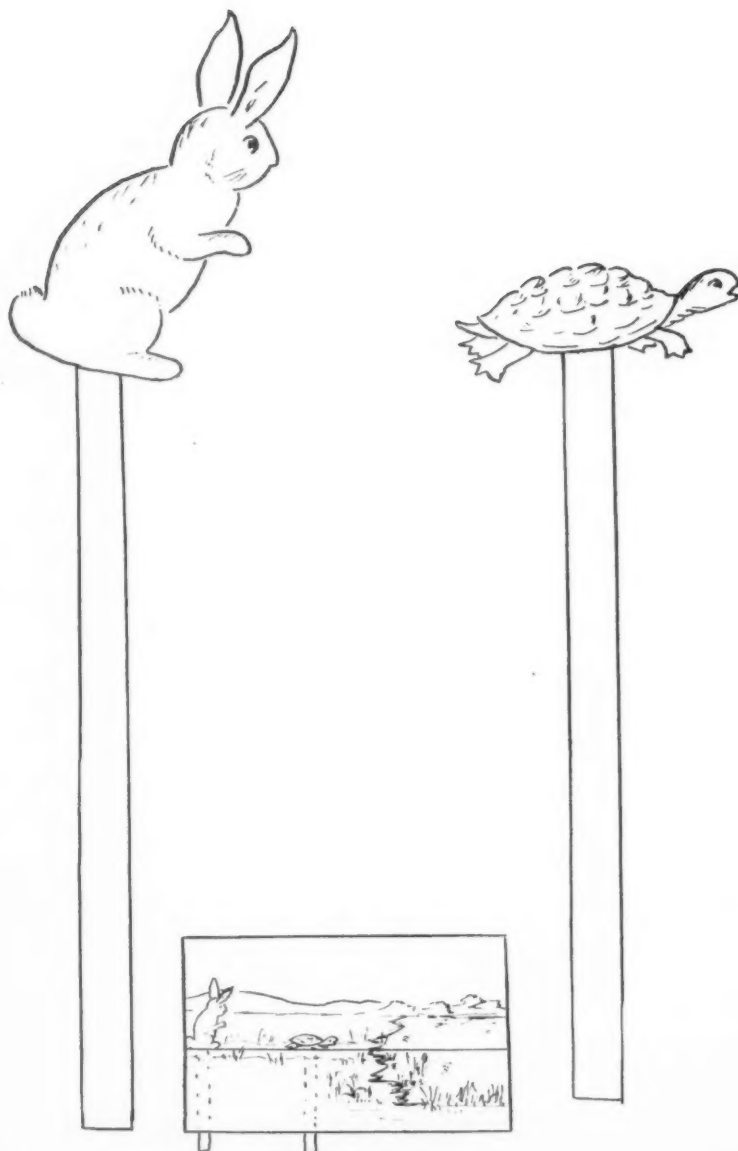


**EYES ARE ONE EYE-LENGTH APART**



# Turtle and rabbit

Sally Werner tells how to make animated figures to go with animated verses.



**T**HESE animated figures will act out the story told in the verses on the opposite page. Your class may want to tell other stories about other animals, using the same idea.

To make the "stage" for the actors, you will need two sheets of 9 x 12 drawing paper. Paste one on a piece of cardboard of the same size. Fold the second in half lengthwise, and paste together along the edges. Paste this over the lower half of the first sheet, with the folded edge running across the center. Paste along the side edges only, so that there is an opening along the folded line and also across the bottom edge. It is through these openings that you manipulate the figures. (See small sketch.)

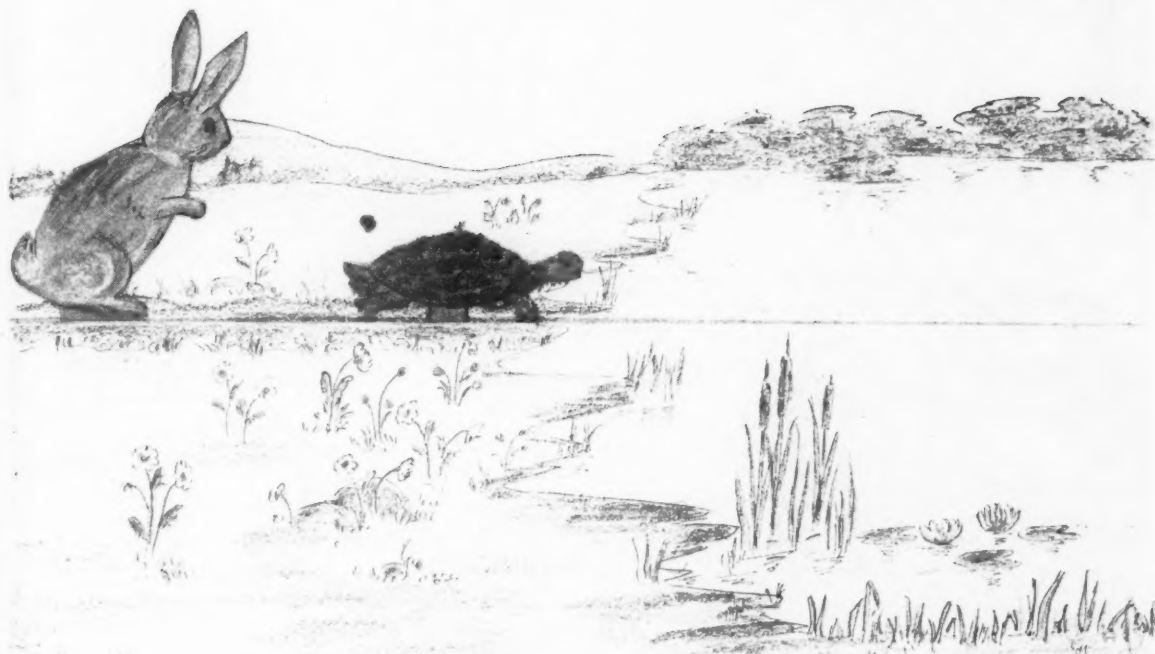
Now draw a picture, like that on the opposite page. Color lily pads and cattails along the shore line. The flowers are white daisies and yellow buttercups, the grass is green, and the bushes in the background darker green. The pathway, along which turtle and rabbit travel, is brown.

Make from cardboard a turtle and rabbit like those pictured. Color the rabbit white and tan with a pink eye. The turtle is dark and light brown. The tabs should be about 6½ inches long.

Place the tabs through the opening. Turtle is on the path, while rabbit is behind him at the far left.

The figures are now ready to perform. Have one child read the poem while another moves turtle and rabbit to act out the story.





Down along the meadow pathway,

Where the buttercups were growing.

Turtle trudged along so slowly.

Rabbit said, "Where are you going?"

"And how do you ever get there

When so slowly you go creeping?

Don't you wish you could walk faster—

Like I do—go bounding, leaping?"

Turtle answered, "Yes, friend rabbit,

Here you surely are the master.

But come with me down to the water:

I will show you where I'm faster."

Down into the pond went turtle,

Swam and dived as was his habit.

On the shore his friend who watched him

Said, "I'm glad that I'm a rabbit."

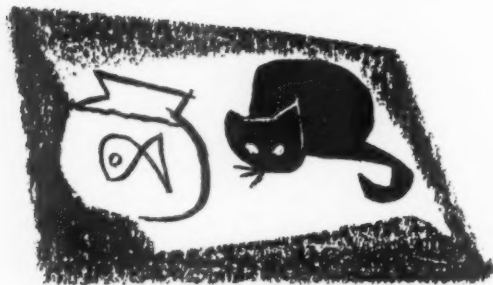
*Turtle moves along very slowly while  
rabbit watches him.*

*Turtle stops and listens to rabbit.*

*Turtle moves to the edge of pond.  
Rabbit hops after him.*

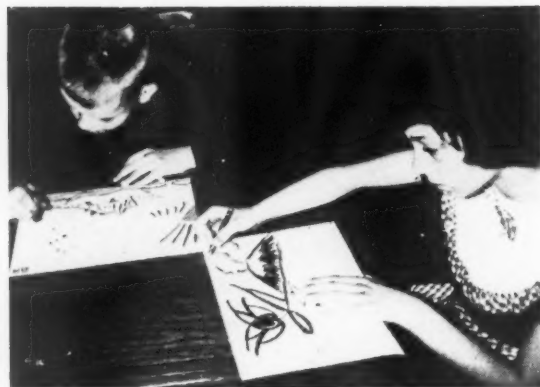
*Turtle slips into the water, only his  
head showing as he swims away. He  
dives under.*

*Rabbit sits on shore and watches  
turtle.*



# Experimenting with neutrals

by Jessie Todd and Nancy Platt Rayfield



1 Combinations of white, black, and gray crayons on white, black, and gray paper are used to draw the lines for the first step.

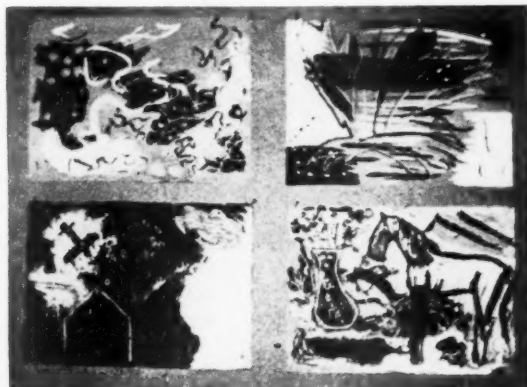


**M**ATERIALS used are: A white, a black, and a gray wax crayon; gray, white, and black paper; white, black, and gray tempera paint.

Children learned by making many combinations of these nine things. The experience with white, gray, and black in June was especially helpful because it enabled children to illustrate magazines at the summer camps, which usually cannot afford to publish colored illustrations.

After using many colors during the school year, restriction to neutrals is fascinating and challenging to many children.

(Continued on page 23)



2 When paint is brushed over the waxy surface of the crayon line, it runs off to form an interesting and decorative background.

3 Paints were sorted on the long table with the thin paint at one end. Because the thick paint was too thick to run off the lines, we made a sign, which we put at that end, to remind the children to use only the thin paint.



4 Mitchell and Joan are fascinated as they watch the paint run off Edith's crayon lines and as they see how the contrasting paint brings the lines to life.

5 Edith stayed after the others left so that she might see how the finished design would look.



6 Joan shows us how well some third-graders can plan a dark and light pattern. By pinning her paper onto a vertical bulletin board, she can walk off to see the picture from a distance. In this manner she easily adds the last touches.

(continued from the preceding page)

## Experimenting with neutrals

7 Sally, in the foreground of this group of third-grade children, has a horse in her picture. Such easy subjects are often chosen by children who are trying a new technique. The paper is 9x12 inches since it is easier to use the narrow crayon lines on small paper.



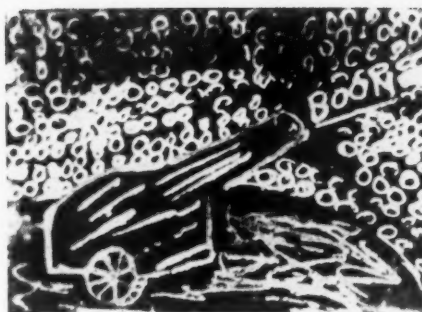
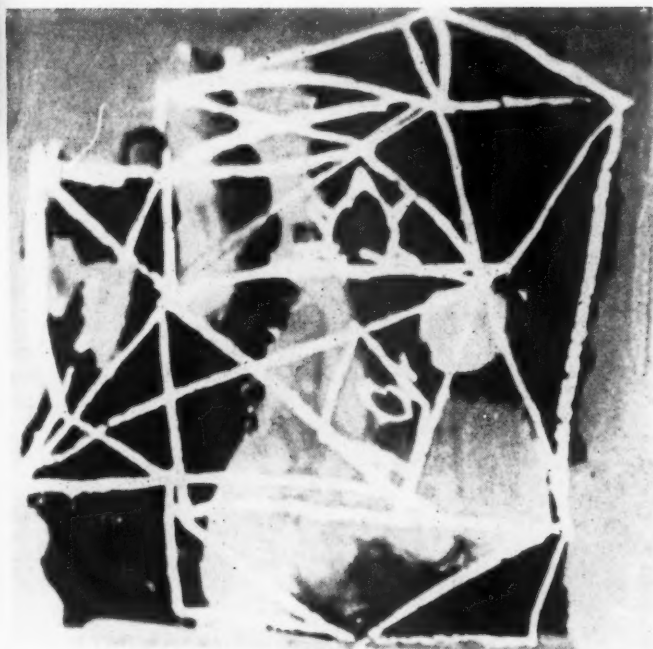
8 and 9 These pictures, drawn on 9x12 manila drawing paper, show the variety in the children's work.



JUNIOR ARTS AND ACTIVITIES



10 and 11 More interesting drawings made on 9x12 manila paper demonstrating the variety of the work.



12 and 13 This simple technique of using gray and black paints laid over white crayon lines was more successful with the children than using a variety of crayons and paints in the same design.



# Tops

Why not try a top tournament this spring?

Edna McFarland tells how to make the tops

and plan the tournament.

**P**LAY more than anything else reveals national and social character. "The touch of the people is upon the 'games' and by their plays shalt thou know them," said Professor Chamberlain in *The Child: A Study in the Evolution of Man*.

It was for this reason and for the pure enjoyment of the pastime that we studied and made tops. This led to the establishment of our Annual Top Tournament.

Tops are found in all parts of the world. The Big Top in Borneo does not refer to the circus but to the actual size of the top, which is made of wood, with a spindle measuring

seven inches in length. But in Florida Island (one of the Solomon group), instead of using wooden tops, the natives pierce huge, hard nuts and insert bamboo spindles.

In the western countries probably there are not more than a dozen distinct kinds of tops. But in China, Japan, Korea, and India there are hundreds of different kinds of tops.

In these countries the top is the most popular toy. Grownups as well as children spend hours in the pleasant pastime of top-spinning. Professional top-spinning is a recognized form of entertainment and is greeted with as much enthusiasm as bull-

fighting in Spain or football in America.

One very popular top in China is made from a conch-shell, with the head ground flat and the tip pointed. In the Oriental countries many tops are beautifully and artistically ornamented, and may be made of wood, ivory, or metal. In Japan, as probably in no other country, top-spinning has become a mathematical science.

Top-spinning is probably as old as the world. In fact the world itself is a good example of an enormous, spinning top.

Vergil, the Roman poet who lived from 70 to 19 B. C., refers in his book, *The Aeneid*, to boys whipping a top on the pavement of an empty court. In the Chinese and Japanese pictures of the Thirteenth and Fourteenth Centuries we find children spinning and whipping tops. And the Eighteenth-Century prints of Brand's *Antiquities* show very large tops being whipped by a number of men.

According to Brand delinquency was partially solved by means of the "Town Top." "The Town Top, very large," says Brand, "was formerly kept in every village to be whipped in frosty weather, that the peasants might be kept warm by the exercise, and out of mischief while they could not work."

Top-spinning, it is said, was a favorite pastime and morale-builder of Napoleon and his top generals.

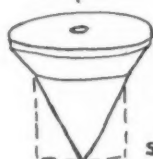
In 1907 the modern game of Diabolo swept our own country for a short time. But it was known in China for centuries by the name of Koen Gen. In this game, the spool (or devil) is whipped up to a certain velocity, then tossed up by the player and caught again on the cord.

Step 1



saw off here

Step 2



sharpen

Step 5

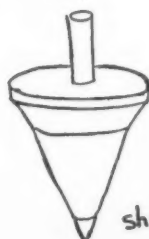


Step 3



Drive in dowel

Step 4



sharpen dowel

Of course here at home in America top-spinning is a sure sign of spring. And our tops of today are practically the same as those used in the Sixteenth Century.

There are three common ways of setting tops in motion:

1. By a twist of the fingers.
2. A cord may be wound round the top, then pulled to get the impetus desired.
3. The top may be whipped into motion by a cord or whip.

There are hundreds of kinds of tops. A few are:

1. Hand tops, or twisting tops, set in motion by a twist of the fingers. This type is the simplest and comes in the most numerous varieties.
2. Humming or thundering tops of Japan and Java. Such tops are made of bamboo.
3. Whistling tops. Either a small whistle is fastened to the spindle, or a small hole is cut in the body of the top through which the air hums or whistles while it is in motion. It is said that huge, pierced tops are used by street hawkers in China to call attention to their wares in much the same way that the ice-cream man here tells the youngsters that he is coming by ringing a bell or playing a little tune on the phonograph.
4. Fighting tops. This variety has its spindle heavily shod with iron and is set in motion with a cord. This, as the name implies, is used in a top-fighting game.

5. Lantern tops. A tiny but gaily painted paper lantern is fixed to its head.

6. Ice top. Its spindle is heavy and shod with iron. It is whipped in motion on the ice with a heavy cord or whip.

7. Another uncommon variety releases smaller tops from its girth as it spins, much like airplanes are released from a base carrier.

Our Top Tournament has become an annual affair. The only limitations are that all tops must be made from spools, and that they must be set in motion by a twist of the fingers.

(Continued on page 48)

# Flower pots

A variety of attractive flower pots

may be made from tin cans.

By Vera E. Burke.

**O**LD tin cans are usually thrown into the garbage, but there are many uses to which they may be put. For instance, they may serve as flower pots. Any size of tin can may be used for this purpose, but the round fruit tins of about one quart capacity are most suitable.

First the bottoms of the cans must be pierced, because a flower pot must have drainage. Remember to turn the can upside down so there will be no ragged edges on the outside.

Purchase about seven pounds of asphalt and melt it over a fire, using any old pot for the purpose. As it is best to have the asphalt as thin as possible, it is a good idea to boil it.

When the asphalt has reached the boiling point, remove it from the fire and dip the tin cans in it one by one. Have a box of dry, clean sand handy. After dipping each can, roll

it over and over in the sand. Be sure to get the inside of the can well coated. The coating is not only for decoration but to waterproof the cans so they will not rust.

Other materials may be used instead of sand: for instance, dry packing moss, colored stones, bark, or acorns.

Illustration 1 shows a simple tin-can flower pot, coated with asphalt and sand. Illustration 2 is a hanging flower pot decorated with pine cones over the sand. Illustration 3 is a similar hanging flower pot covered with strips of bark, which were placed on the tin can before the asphalt dried. The inside of the can was given the coating of sand.

Illustration 4 shows a hanging pot of another shape. Two round tin cans have been slid into each other, after having a piece cut from them.



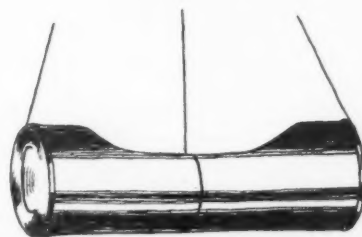
ONE TIN CAN FINISHED WITH ASPHALT AND SAND



PINE CONES



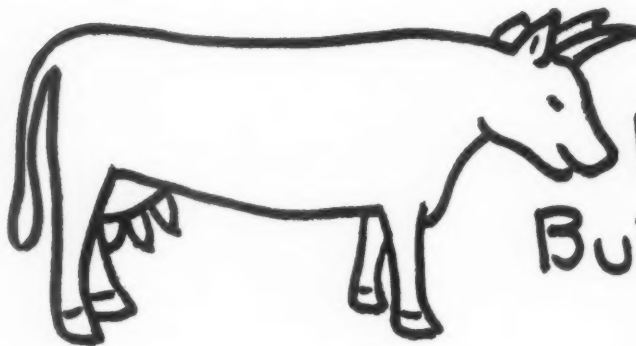
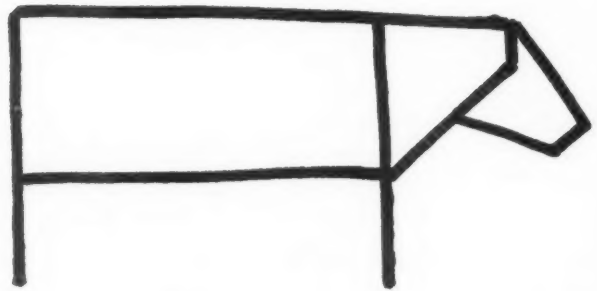
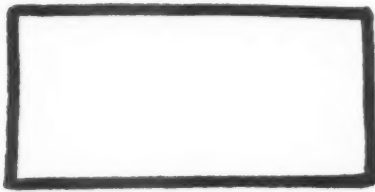
COVERED WITH BARK



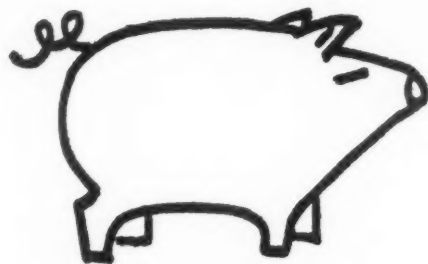
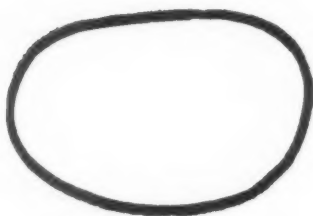
OBLONG FLOWER POT

# Cow

This is the seventeenth in a series  
of step-by-step drawings by Dawn E. Schneider.



The Cow  
Has a figure  
Built quite on  
the square



While a pig's rolypoly;  
No angles are there !



# Two May baskets

One basket will contain a bouquet  
of spring flowers,  
the other will hold a felt lapel corsage.

By Evelyn Civerolo

**H**ERE are two different baskets for May Day. The first is cut out of construction paper. No pasting is necessary; the folding is all that is needed. The handle to the basket is slipped into the sides of the basket and bent upwards.

Now the basket is ready to hold the little felt lapel corsage. This is made out of scrap felt, preferably in pastel colors. Either flower pattern or both may be used. Paste or sew the flowers and leaves onto the felt base.

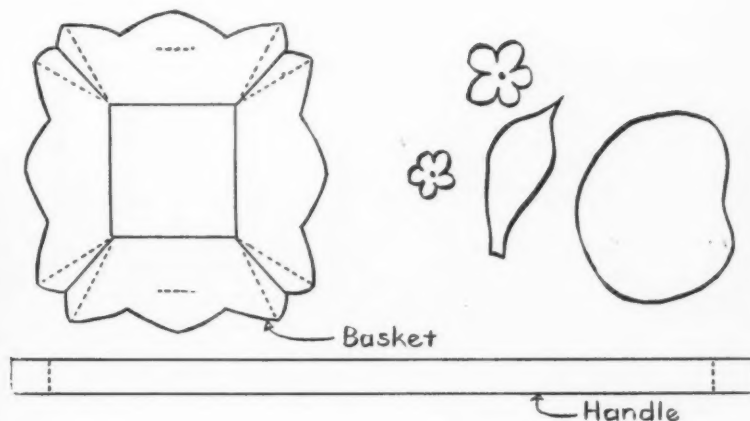


Sew a small gold safety pin on the back of the base, and there you have a lovely corsage as a May Day gift for Mother.

The other basket is even simpler. Cut an 8½" circle out of colored construction paper. Scallop the edges. Fold the circle in half and attach a handle. Either paper or metallic ribbon may be used for the handle.

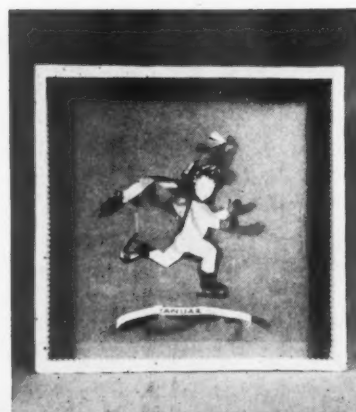
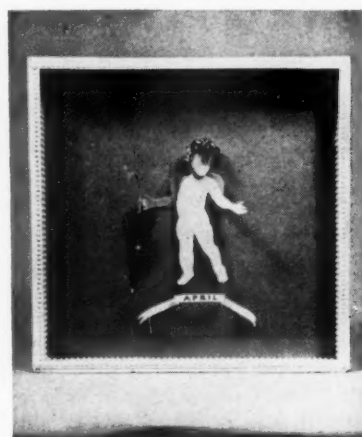
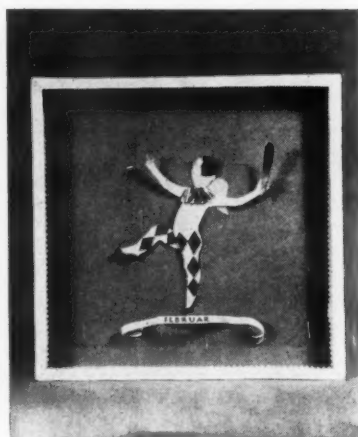
Paste a lace paper doily or a lacy doily (cut from white paper to resemble lace) on the outside of the basket.

The children may fill the basket with fresh or artificial flowers.



# Paper cutouts

**A**LL the paper figurines on these pages are the hand-work of Mrs. Lotte Bogelund of Copenhagen, Denmark. Cut-paper work, more popular in the Scandinavian countries than here, is a profitable vocation for Mrs. Bogelund. She has been making her cutouts for sale in Danish shops for more than ten years. Her effects are never elaborate or ostentatious. The materials she needs are few—white, colored, and metallic papers; paste and glue; paints. The necessary tools are even fewer—scissors and a knife. Her clever and original designs, though made at home for sale, may suggest to you new ways of working with paper in the classroom.



*Seven of twelve symbolic figures, one for each month in the year. Shadow box frames heighten their crisp three-dimensional quality.*





*Here is Mrs. Bogelund in her Copenhagen home. She is starting work on a paper St. Nicholas. The job takes about half an hour, from start to finish.*



*Here the hair is given a permanent wave. First the hair is made by cutting paper in narrow strips, then it is curled by "stripping" with blade of a knife.*



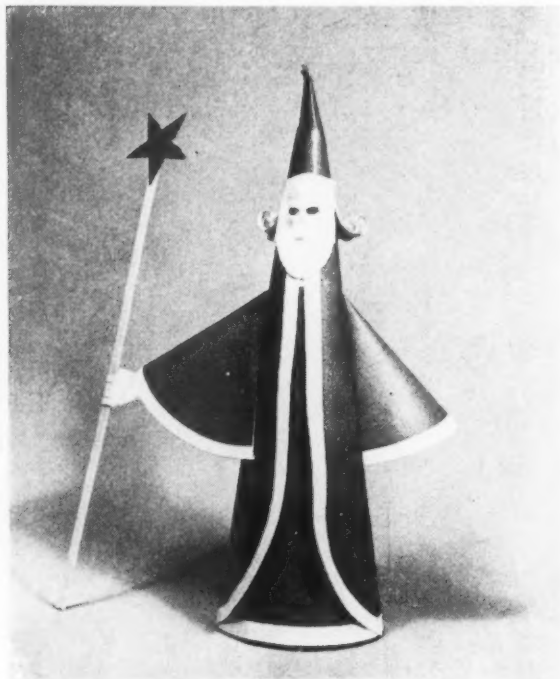
*Now the full sleeves are carefully attached to the body. Sleeves are paper, folded into a cone, then cut away on one side to paste smoothly to the body.*



*Pasting is the most delicate operation. Here Mrs. Bogelund is completing her St. Nicholas. The body is a paper cone. Its pointed tip becomes a hat.*

(continued from preceding page)

## Paper cutouts



*Here is St. Nicholas, complete with star-tipped staff. Below, a good angel. This figure is even easier to make. Angle of arms and the bent fingers give sense of motion.*



*Above, a madonna. Below, a king, resplendent in his cape made of metallic paper. Note especially how the folds in paper, apparently casual, serve to give figures vitality.*





# Timely teacher's aids

## FREE FOR THE ASKING

Each month JUNIOR ARTS & ACTIVITIES reviews in this department several items of free material which we think will be of special interest to our readers. You may obtain any or all of these teaching aids merely by filling in the one coupon on page 41. In some cases the publisher is willing to send enough copies of a particular item to supply your entire class. If such an offer is mentioned in the review, and if you wish to receive these extra copies, be sure to fill in the quantity-request line on the coupon. Failure to receive material means that the supply has been exhausted.

292: FROM THE SHEEP TO THE NEEDLE. The progress of wool from its natural state through the stages of scouring, carding, spinning, twisting, dyeing, and winding is explained on two notebook-size pages. If a sufficient supply is still available, Fleisher Yarns will send you a copy of the leaflet for each of your students; so be sure to give your class enrollment when ordering this item.

293: ART KIT DESCRIPTIVE CIRCULAR. In this circular you will find descriptions of the easels, bulletin boards, and blackboards manufactured by the Art Kit Company. Among their products are various types of school easels as well as the senior and junior easel paint sets, which include tempera colors, sketching pad, palette cups, camel's hair brush, blackboard, chalks, and crayons.

294: AUDIO EQUIPMENT CATALOG. A complete catalog of Newcomb portable sound equipment designed especially for schools, churches, clubs, and recreational activities will be sent to you by the Newcomb Audio Products Co. This equipment includes a wide selection of combination transcription players and public address systems with both two-speed and three-speed turntables. Illustrations and detailed specifications are given for each item.

295: TAPE RECORDING IN THE CLASSROOM. Teachers and administrators should find this 24-page illustrated handbook an invaluable aid in the effective use of magnetic recording tape, as it not only explains the why and how of tape recording but includes several articles—by a high school audio-visual director, a second-grade teacher, an audio-visual director for a city school system, a musical director, and a high school principal respectively—telling how they use tape recordings. The booklet is published by the Minnesota Mining & Manufacturing Company, manufacturer of Scotch Brand Sound Recording Tape.

296: FIRST BELL MEANS BREAKFAST. Intended to stimulate interest in improving food habits among teen-age girls, this 12-page illustrated booklet gives reasons for eating breakfast and suggestions for tempting breakfast menus, including recipes for such dainties as caramel nut

toast, bread crunchies, various French toast recipes, etc. The Consumer Service Department of the American Institute of Baking will send these booklets to you in quantity for pupil distribution.

## Neutrals

(Continued from page 12)

Sometimes white was painted over gray or over black. Sometimes black was painted over white or gray. Gray was often painted over black or white. The little children enjoyed this technique even more than using paint alone.

The first subject a child chooses is of less interest than the use of a new technique. After he learns the technique, he tries more difficult subjects.

Before the children came to class, the teachers had experimented; their pictures were pinned up in the room. Sometimes the teachers made designs while the children watched. They made dew on a fern, a big dragonfly over a spiderweb, flower designs, and night scenes.

Some children made flower designs. A few made night scenes, but their subjects were quite different from those the teachers had painted.

One child painted children near a campfire, the light from the fire shining on the faces of the children. The teacher had made a picture of people in a canoe on a dark night at a summer resort.

The teachers made a picture of the city at night. Several children made their own interpretations of the city at night. One made a beacon to help airplanes and others, liking the idea, put beacons in their compositions. Children are inspired when their teachers work with the same materials they use.

The parents were so delighted with the results of this experiment that one said, "My child can design a Christmas card for the family next year, and we'll have it printed." And another wanted his Mary to design a bookplate.

Other parents suggested that the school print a book illustrated by the children since the children showed so much interest in working with gray, black, and white, and since these illustrations look gay and forceful even when printed on cheap paper.



# Water wheels

Though simple in design and easy to construct, these models will really run. By Edward C. Lyon

**T**HAT tumbling little brook in which you play is not all it should be if it doesn't have one of these merry little fellows. There are many of these wheels which any boy can build in a few odd moments. The construction requires nothing more than a few pieces of wood and an odd section of tin

can or, if you have some, a few inches of galvanized iron.

## Overshoot Wheel

The most common and the easiest water wheel to build is called the overshoot or undershoot wheel. This one is a guaranteed sure-fire success.

First let us make the wheel itself. Study Diagram Two, to get a general idea of the construction. Now take two small boards three inches wide by four inches long by half an inch thick. The next step is outlined in Diagram One. Cut a slit one-half inch wide halfway through each piece. The boards may now be pushed together to form the wheel itself. The last step is to drive a small finishing nail in each side of the wheel to serve as an axle.

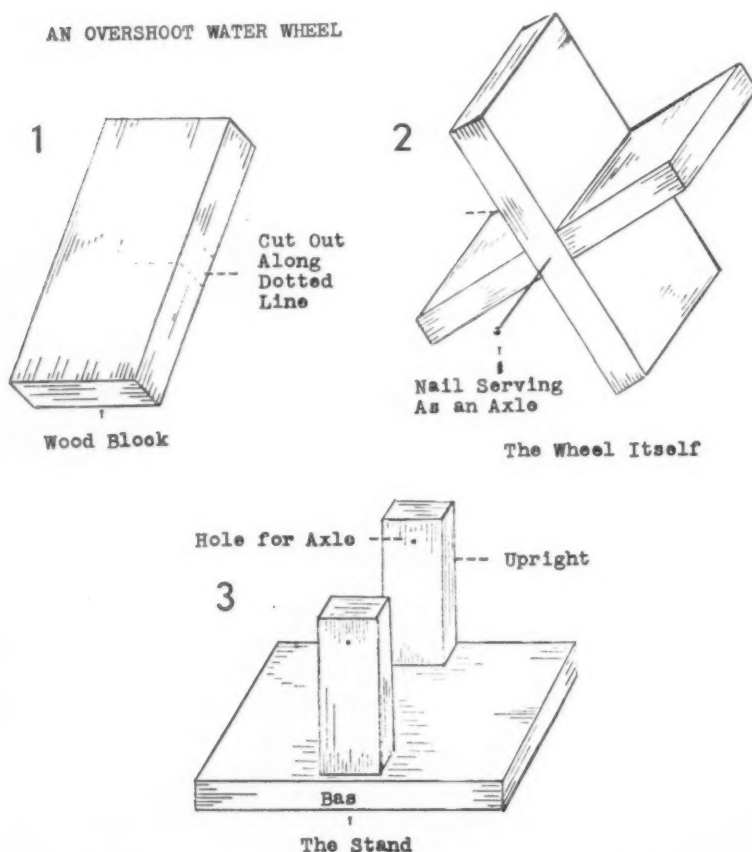
This gadget can be run in a brook or in the yard with the garden hose or, if Mother is especially good natured, in the family bathtub.

To really give the wheel a chance to show what it will do, build a stand somewhat like the one in Diagram Three. The base is a piece of wood about six inches by eight inches long. The two uprights are six inches high by an inch wide. Bore a small hole near the end of each upright. Nail the other end of each of these pieces to the base in such a way that their inside edges will be about four inches apart. This completes the stand, and the wheel may now be placed in position. Remember this fellow throws quite a lot of water around; so don't get too wet.

## Turbine Wheel

Here is a water wheel that runs in a little different fashion. For best results you will need a rather heavy piece of galvanized iron. Cut a round piece from this sheet about six inches in diameter and make twelve divisions, as shown in Diagram One. Punch a hole in the center of this piece to fit a one-fourth-inch dowel. Cut inwards along the dividing lines shown in Diagram One for a distance of about two inches.

AN OVERSHOOT WATER WHEEL

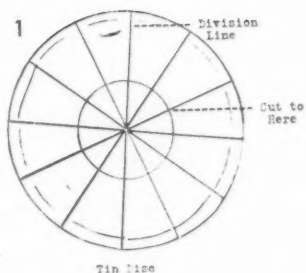


Tilt these pieces of tin slightly with a pair of pliers. This wheel is shown in Diagram Two. Each section must be tilted in the same direction.

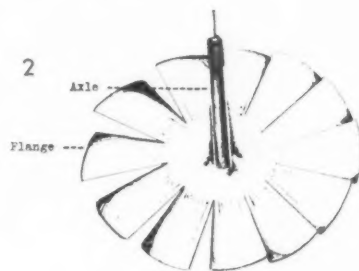
Make an axle from a piece of one-fourth-inch dowel, as is shown in Diagram Three. This axle should be five inches long. Drive a small finishing nail into each end of the dowel. Diagram Two also shows how to insert the axle in the wheel.

For the standard we will need a base seven inches by nine inches, two uprights six inches tall by an inch wide, and a crosspiece nine inches long by one inch wide. We must now drill a small hole in the exact center of the crosspiece and a hole in the base directly under the crosspiece hole. Be careful that this latter does not extend all the way through the base. Now nail the two uprights to the base in such a way that their outer edges are nine inches apart. Nail the crosspiece across the top of the two uprights as in Diagram Four. Now insert the two nails that serve as the axle into the drilled holes in the standard, and your turbine is ready for a trial.

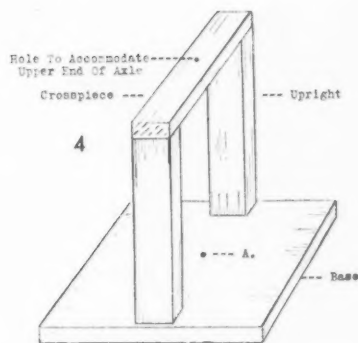
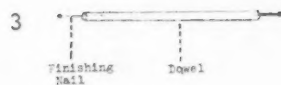
#### TURBINE WHEEL



Tin Disc



The Completed Wheel



Frame For Turbine Wheel

A. Insert Lower End Of Axle At This Point.

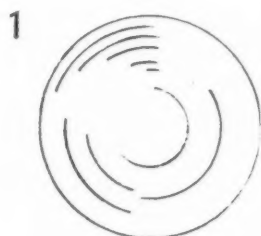
#### Pelton Wheel

Select a fairly strong piece of galvanized iron about eight inches in diameter. With a pair of tinsnips cut out a circular piece, as is shown in Diagram One. Now divide this into eight sections, as is shown in Diagram Two. Punch a hole in the center of the piece so that a one-fourth-inch dowel will fit snugly through the iron. (A dowel is a round piece of wood which can be obtained in the lumber yard.) Using the division lines in Diagram Two as guide lines, cut along each one for a distance of about one and one-half inches. Turn the edges of these cuts with a pair of pliers so that the wheel will look like the one in Diagram Three.

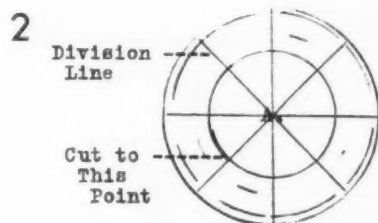
Cut a piece of the dowel about three and one-half inches long. Drive a small finishing nail into each end of this piece. This dowel, placed through the small hole in the piece of galvanized iron, will serve as an axle. The completed axle will look like Diagram Four.

The standard that you made for the overshoot wheel will serve as a support for the wheel.

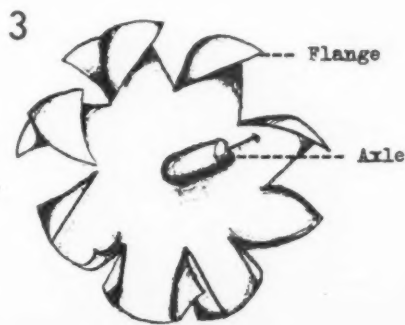
#### PELTON WHEEL



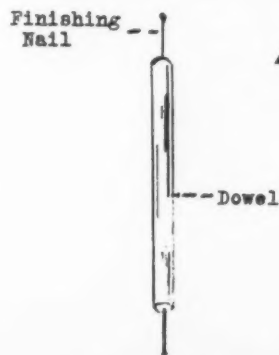
Tin Disc



Punch Small Hole at A.



The Completed Wheel



The Completed Axle

# Possibilities of fingerpaints

Anna Dunser believes that fingerpaints have  
a place in every recreation center and classroom.

**F**INGERPAINTS! Magic words for children and adults! Those who have tried fingerpainting are thrilled with the easy manipulation, the surprising results, and the release from tension. Those who have only seen it done or have seen the results may have the idea that it is something very difficult, but when they try it for themselves they will find that all of their inhibitions fade away.

The idea of using a paint, thick as whipped cream, with no tools other than one's own hands and arms, was first tried out with kindergarten

children. The paint was made so free from harmful ingredients that a child could eat a handful of it with no ill effects. And there are no undesirable effects on skin of hands and arms. If tempera paint and paste are mixed to make homemade fingerpaints, one must be sure of the purity of the ingredients, especially for small children.

It was found that kindergarten children, by the use of fingerpaints, can rid themselves of fears, prejudices, and jealousies. A child will produce on the paper a blob or swirl which to him is a monster that has

been disturbing his dreams. He conquers and destroys the fearsome creature to his own satisfaction, and is, from then on, free.

Teachers and parents found that fingerpainting had salutary effects for older children as well as for the five- or six-year-olds. Not all children have monsters to conquer, but the paints can be a preventive as well as a remedy. A child that enjoys an activity that stimulates his imagination and results in satisfaction and self-confidence remains a well-adjusted individual. Only desirable characteristics can be developed while he



continues to enjoy, learn, and improve.

Fingerpaints are now used in many schools throughout the land at all levels. They are no longer confined to the lower grades.

Though the cost of fingerpainting may seem high because of the expensive, coated paper, it is in reality no more expensive than working with crayons, because the fingerpaint and paper can be used many times. This is evident when we consider the procedure in the use of fingerpaints.

A sheet of fingerpaint paper is rolled into a roll about an inch across, and this is dipped into a vessel of water. It is held under the water with one hand while the other hand grasps the edge of the paper and unrolls it by pulling up. When both sides of the paper are thoroughly wet, the paper should be held over the water to drip from one corner a bit. It is then put down on any smooth surface, such as the desk, a table, a piece of smooth board, glass, marble, or linoleum. In most schools there will be no provision for smooth surfaces except the desks. Fingerpainting does the table and desks no harm if they are cleaned and dried immediately after the lesson is finished.

If the paper has wrinkles after it is placed, lift one corner at a time and smooth toward that corner. Most of the wrinkles will come out when the child pushes the paint about. The wet paper will cling to the surface until it is practically dry and will be flat for work.

A small daub, about a tablespoonful of the paint, is put on the sheet of paper.

"Rub it all over the paper. Smooth it out," says the teacher.

(Continued on page 36)



# Decorating objects

Concluding article on ways of coloring, dyeing,  
and staining articles with waterproof inks.

## Plaques

To make a decorated plaster plaque, select a cover of a cardboard box that is the same size as the finished plaque is to be. Shellac the inside of this and then grease it thoroughly with vaseline. Obtain some dental plaster of Paris and sift it into a bowl of water, stirring constantly. When the mixture is sirupy, pour the plaster into the cardboard cover, but only fill it to half its depth. Quickly lay on top of this a heavy piece of wire screen (with a loop of extra wire at what will be the top), and then continue pouring. The wire screen should be about one-half inch shorter than the cardboard cover on each side. The wire loop is left sticking out of the plaster. When the

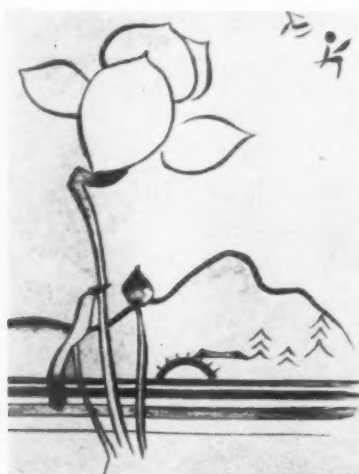


FIGURE 1: *White linoleum plaque engraved, then colored with ink.*

cardboard cover is completely filled, level the top off as smoothly as you can with a smooth stick. (The ideal tool is a trowel or palette knife.) Allow the plaster to dry thoroughly, and then peel off the cardboard. Turn the plaster plaque over and sandpaper the surface smooth. Finish this work with sandpaper as fine as number 5/0.

Now transfer a modern lineal design to the plaster of Paris plaque and begin engraving the outline. This can be done with any sharp instrument. A nutpick is a good tool, and an ordinary finishing nail driven into a stick of wood and then filed down to a sharp point is very usable. Care must be taken not to attack the plaster too vigorously; merely scratch the surface at first, and then go deeper until the outlines are uniform valleys of U-shape all over the plaque. These valleys may then be filled with gold paint, using a soft brush. If any of the gold gets on the surface of the plaque, sandpaper it away when it is dry. You are now ready to fill in the different areas with colored inks. When this is accomplished, apply several applications of floor wax, polishing between each coat, and you will have a finished plaque that is both beautiful and unusual.

## Linoleum

White linoleum is one of the most permanent, pleasing, and easily worked materials. With the plaster it was necessary to engrave the outlines. With white linoleum you may either gouge the outline with a linoleum tool or actually carve a

bas-relief by cutting the different portions into convex shapes. When staining the white linoleum with inks, the reader must make sure that all portions of the surface are first sandpapered with number 3 or 4/0 sandpaper, as all linoleums are finished with a coat of wax which will otherwise keep the inks from taking very well (Figure 1).

## Pottery

Similar to finishing plaster of Paris is the finishing of pottery, provided the pottery articles are unglazed. It is both practical and easy to decorate unglazed pottery, using colored drawing inks. This type of pottery is known as bisque and comes



FIGURE 2: *Unglazed pottery vase. Design applied with drawing inks.*



in off-white as well as cream and buff shades. The pottery should first be tested for porosity by brushing a small design on the bottom of the vase. If the inks are inclined to seep past the outline to which you wish them to confine themselves, you must make a crayon outline for the complete drawing. Use a good quality of wax crayon in any color you wish. You may choose a color that is practically the same as the piece on which you are working or a contrasting color that will show up in the finished work. Keeping the crayon well sharpened, outline all the parts of the drawing, especially where two colors are to be separated. You can then fill in this drawing with the different colors you have selected in waterproof drawing inks. The ink will strike in the pottery immediately, leaving a flat surface, but it will not run past the wax outline. If you wish shaded effects, you should thin the ink with water for the first coat and then use some of the darker color, unthinned, for the successive coats or shadings. Pottery painted in this way can be finished by being given a coat of wax. Varnishing the inside as well as the outside of a vase that has been previously decorated will waterproof it so that it is suitable for practical uses, such as holding flowers (Figure 2).

(Continued on page 46)

## Talking shop

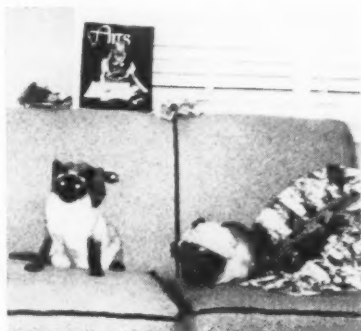
(Continued from page 2)

### What's New

Sculpture House, suppliers of materials for modeling, pottery, mold making, and casting, has just announced a new addition to their line of complete kits. Called "Sculpkit," this complete kit contains all necessities for this fascinating hobby. Basis for its wide appeal is the new method used which enables novices to produce free-standing figures and animal subjects in any pose. These results are achieved through the use of wire armatures. Real sculpture can be produced with the contents of Sculpkit, which contains a superior grade of non-drying modeling clay, Duron modeling tools, a sculptor's modeling wheel, and animal and figure armatures. Address of Sculpture House is 304 W. 42nd St., New York 18.

### Cats and Hats

As samples to accompany her April article, Helen Wolfe sent us four enchanting papier-mâché hats. Hats, of course, are more effective when worn than when merely displayed, but the only members of our family with the correct head size were our four Siamese cats.



Shathula looked at the frosting-pink sailor hat and promptly bit it. Angela helped herself to a piece of veil. Tommy disappeared, saying quite plainly, "None of this feminine foolishness for me!" But Ming consented to be photographed in a poke bonnet. Then Angela made it a mother-and-daughter picture.

### Editor's Desk

If you are one of the many teachers who have made good use of the practical and creative suggestions for the teaching of art which Dawn Schneider has been providing for the pages of JUNIOR ARTS & ACTIVITIES during the past two years, you will be especially interested in "The Editor's Desk" this month. You will also be looking forward to seeing Dawn Schneider's new book (tentative title is *Correlated Art*) which should be off the press at any moment.

### Trip to Europe

A scholarship trip to Europe this summer, with all expenses paid, will be awarded to the person who writes the best essay entitled "Why I Would Like to Go Hosting in Europe." The winner in the nation-wide competition for this trip will join one of the supervised groups sponsored by American Youth Hostels and will spend eight weeks abroad, sailing about June 15 and returning about September 1. Some distances will be covered by train and ship, but the

greater part of the trip will consist of hosting.

The competition is open to U. S. citizens who will have reached the age of 17 by July 1, 1951. In addition, they must apply for a hostel pass for 1951, which costs two dollars for those under 21 and three dollars for those who are 21 or older, and permits the holder to stay at hostels both in this country and abroad for between 20 and 50 cents a day. Entrants may use any number of words they choose in their essays up to 1000. Entries must be postmarked not later than April 15, 1951.

Address inquiries and request for application forms to National Headquarters, American Youth Hostels, 6 East 39th St., New York 16.

### Pan American Day

In view of the present importance of our relations with the Latin-American Countries, it is hoped that Pan American Day will be more widely publicized and celebrated than in previous years. To encourage the observance of this day (April 14th) with appropriate ceremonies, the Pan American Union has made a variety of free material available to teachers upon request.

As the distribution of this material was begun in January, it will be necessary for you to send your order to the Pan American Union, Section of Special Events, Washington 6, D. C. immediately if you wish to receive your copies before the supply is exhausted. Following is a list of the items available:

1. 19x25 poster showing the flags of the American Republics in color
2. Four-page folder containing a brief description of the organization of American States
3. A companion folder to No. 2 describing the work of the Pan American Union
4. Brief Pan American Day messages
5. Basic information on the American Republics, their populations, areas, capitals, etc.
6. Outline map of the Western Hemisphere
7. Program sources for Pan American Day
8. A short dramatization of the Pan American Union
9. A dramatization of the growth of the Pan American movement

# Children work with tools

By Dale Goss. Reprinted by permission  
of Milton Bradley Company, Springfield, Mass.

**T**HE combination of benefits derived from woodwork is unique to the activity, and cannot be gained from any other type of craft work. Other activities offer children some of the same advantages which they get from working in wood. In addition, however, the woodwork gives them the opportunity to make something unbreakable with which they can later play, and while working, presents them with a resistance of material nothing else does. This resistance is important, because in overcoming it, the children derive a beneficial emotional release. Moreover, there is nothing quite so much fun

for youngsters as sawing, hammering, and nailing into wood.

The teacher who is willing to set up a "shop" is providing an important means of growth. She will find that the problems which at first seemed overwhelming — such as assembling a workbench, tools and supplies and preventing children from hurting themselves, can be solved satisfactorily. Once she has set up her "shop," she can maintain it from year to year without much difficulty, and she will find that if taught a few basic principles, children can soon learn to handle tools without danger.

## Equipment

A standard bench has heavy legs and a thick plank top. It should be about the same height as the child's waist, and approximately 30 inches wide by 32 inches long. The under side often contains a shelf for storage. If it is not possible to obtain a standard bench, a sturdy table can be cut down, or a strong packing box can be used. A plan for a simple homemade workbench is shown in Figure 1.

Three saws which are most useful in children's work are the cross-cut (Figure 2A) backsaw (Figure 2B) and the keyhole saw (Figure 3). A twenty inch-ten point (twenty inches long, ten points to the inch) saw seems to be a convenient size for most children.

A backsaw is used with a mitre box. An eighteen inch backsaw is about right for youngsters.

The small, tapered blade of a keyhole saw makes it ideal for cutting out center sections.

Vises, used to hold the wood firmly in place while it is being sawed, are usually attached to the workbench or table. C clamps can be used either on the bench or on the mitre boxes.

A mitre box is helpful in making accurate cuts such as are needed when mitring a corner. It can be constructed easily from two boards. Two forty-five degree angle cuts and one straight cut are then made in the sides.

Bits may be obtained in sizes which will cut holes varying from one-eighth of an inch to one inch. As the handle for the bit, a non-ratchet type brace

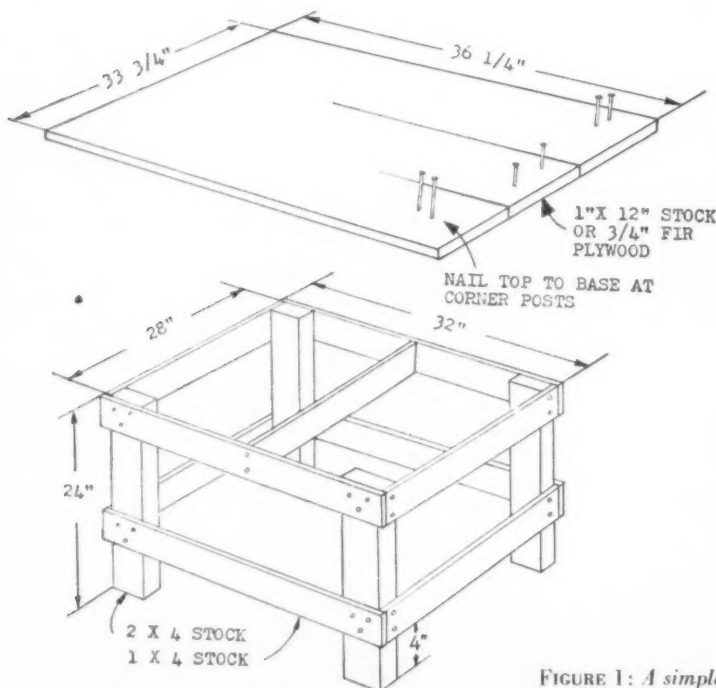


FIGURE 1: A simple homemade workbench

FIGURE 2: Easel used for tool storage rack

with an eight inch swing is a practical size for children.

Children should be given hammers which are fairly heavy; a hammer weighing thirteen ounces is best, otherwise they are forced to do a lot of unnecessary pounding. The standard carpenter's hammer which weighs about fifteen ounces is a little too heavy. The pounding surface, of course, should be flat, not rounded, enabling the children to hit the nails squarely.

### Materials

The principal materials are lumber and nails, but it is advisable to have on hand also some powder paint, shellac, glue, and medium-smooth sandpaper.

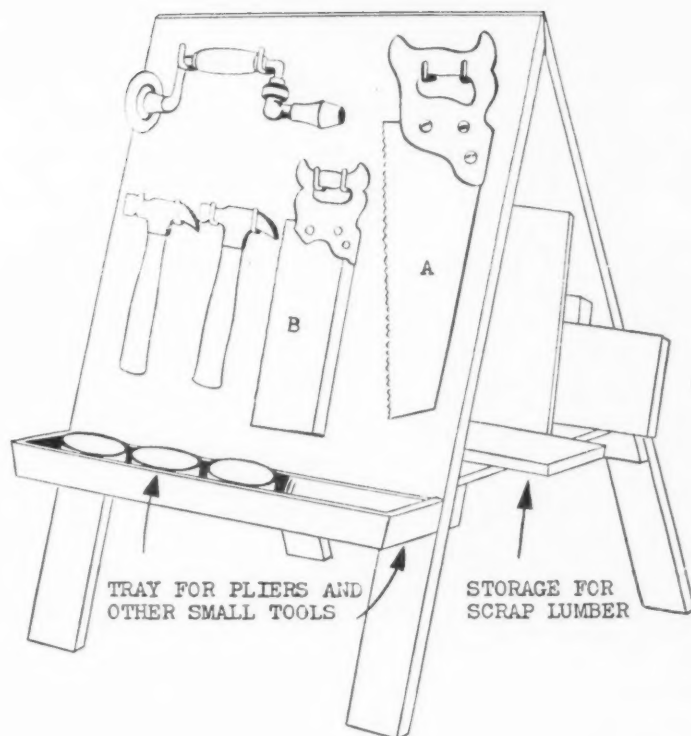
The most satisfactory types of wood are the soft kinds such as pine, Alaska cedar, basswood, and one-half-inch or three-sixteenths-inch plywood made from soft wood. Spruce, fir, and hemlock are fair and can be used if the other woods are not available.

Planed wood is preferable to unplanned as it is less likely to splinter. Lumber mills have scrap pieces of wood called "mill ends" or "planer ends" which are cheaper and often better for children's work than the standard cuts. If these cannot be purchased directly at a lumber yard, they can be found sometimes at plants where wooden furniture, novelties, or boxes are manufactured.

Common nails, besides being strong and of good size, are generally the best since they have large heads which make them easy to hit. Other kinds such as brads casing, and finishing nails are more difficult for the average child to handle.

Common nails are measured by the inch and are sold by the pound.

Nail Length	Nail Size	Approx. Number to the Pound
1 inch	2 penny	850
1¼ inch	3 penny	600
1½ inch	4 penny	350
1¾ inch	5 penny	225
2 inch	6 penny	125
2½ inch	7 penny	100



### Storage of Equipment

Tools are best cared for when placed in a tool cabinet or when hung on a tool board. A tool cabinet may be built to order, or a packing case can be converted to the same purpose by putting in shelves and hooks. Every implement should have its own place, its position being indicated by a silhouette, small drawing, or another means in order that the children will know where to replace it.

A tool board made from a large piece of three-quarter-inch veneer wood may be fitted with hooks and hung on the wall, or a spare easel converted into a storage rack may be substituted for a cabinet (Figure 2). Chests are unsatisfactory because the tools, when thrown in them, are often dulled and cannot be located quickly.

For classroom work nails should be put in a more substantial receptacle than a sack. A simple holder can be made by nailing two or three shallow cans to a board (Figure 4). When this is set on a workbench, the nails are within reach of all the children, they are not spilled easily, and they can be kept apart according to size.

### Methods

During their introduction to wood-working tools, it is not necessary for children to plan to make something. Often they will find that hammering or sawing in itself is a satisfying experience. When they decide, however, to make articles and cannot find pieces of scrap to suit their needs, they will have to measure off the amount of wood needed. As a rule children show a marked variation in their ability to measure. One first-grade child may be able to measure in inches, or even quarter inches, while another child may be unable to understand how to use a ruler at all.

Although accuracy in measuring or sawing is not important in their work, the habits that children form in trying to be exact will be useful later. It is, therefore, desirable, regardless of individual ability, to have each child use a rule and a try square to mark the board where he wants to cut. A six-inch square is a workable size.

While considering measuring and sawing it is advisable to note that scrap lumber has a few advantages (Continued on page 36)

# Rudy Rabbit and the Royal Staff

A story by Clayt Mason

**R**UDOLPH CADWALLADER RABBIT was about the most unpopular fellow in all Hillandale Hollow. And he was disliked only because he was trying to get himself educated!

Every school day, Rudy crept cautiously under the door of the country schoolhouse and listened carefully to every word spoken in Miss Bolton's drawing class. He was the only member of all the Animal Kingdoms that went to the Man-children's school.

Folks around Hillandale Hollow said Rudy was getting just a little too smart for himself. They called him an out-and-out traitor for taking up Man-culture.

But Rudy kept right on going to school. Of course, he was secretly hoping and praying that he would someday be appointed to the Rabbit Kingdom's Royal Staff. So he listened and he learned, and he learned and he listened.

One day when Rudy came home to Hillandale Hollow after school, he saw a big crowd gathered at Holenoak Tree. Everybody was laughing so hard that Rudy ran ahead to see what it was all about.

When he reached Holenoak Tree, it seemed half of all the Animal Kingdoms was there. Meany Weasel, Clyde Coon, Tommy Turtle, and nearly all of the other rabbits were holding their sides with mirth.

Rudy soon saw what they were laughing at. Pinned to the tree with a honey-locust thorn was a crude charcoal sketch of a rabbit. And right underneath it a muddy paw had scrawled, "Rudolph Cadwallader Rabbit, no other."

Rudy shuddered. No wonder everyone was laughing! The ears in the picture were too big, the legs

were too long, and the tail was too small.

"I don't look like that!" Rudy defended himself. "That's horrible!"

But nobody paid any attention to him. They just kept on laughing.

Finally, Tommy Turtle got serious enough to talk—he was a slow laughier anyway. Tommy told Rudy that Clyde Coon and Meany Weasel had found the picture in the big wire basket just outside the schoolhouse. And they felt that everyone ought to see such art!

Rudy Rabbit felt mighty low. He went straight home and cried. And, all the while, the laughter of the whole Hollow echoed in his ears.

After a while there came a "hello" outside his door. Rudy dried his tears and went to see who was there. It was a courier from the King of the Rabbit Kingdom! The King wanted to see Rudolph Cadwallader Rabbit. Why, that was just about the greatest thing that could happen to a rabbit, to be sent for by the King!

The King had heard that Rudy was getting himself educated. And he wanted Rudy on his Royal Staff. "You'll be the Assistant to the Assistant to the Assistant Color and Camouflage Chief," the courier explained.

Rudy Rabbit was just about the happiest rabbit alive. Overjoyed, he danced and hopped about. Suddenly, the courier cocked his head to one side, listening. "Is that laughter I hear?" he asked.

"It . . . it's probably just the laughing brook," Rudy explained.

"Oh," said the courier. "It surely doesn't laugh like any brook I ever heard."

Rudy knew he had better get the

courier out of there before he heard about that drawing. "Shall we go?" Rudy said. "I don't want to keep the King waiting."

"Mmm, just a moment," the courier said, and he went hopping off in the direction of Holenoak Tree. Rudy followed along, trembling with worry. If the courier saw that drawing, Rudy would surely never be appointed to the Royal Staff!

Of course, the courier could not help seeing the picture, and when he did, he began laughing with the others. "Ho, ho," the courier laughed. "The King wouldn't have a laughing-stock on his Staff! Better luck next time, Rudolph Cadwallader Rabbit. Ho, ho!" And the courier hopped away saying, "The King would surely get a laugh out of this! Ho, ho!"

Rudy Rabbit went home again and wept as never before. And he began to wish he had never tried to get himself educated in the first place.

Suddenly, Rudy stopped crying. He had an idea! That night he would slip down to Holenoak Tree when nobody was around and simply tear up that horrible drawing!

That night, in the moonlight, Rudy crept down to Holenoak Tree. He pulled down the picture, but just as he was about to tear it, he happened to think of something. What if the Rabbit King should come all the way from the castle to see the picture? He might want to laugh too. Then Rudy Rabbit would be in a fix, for everyone would hold Rudy responsible for removing the drawing!

So Rudy sadly pinned the drawing back on Holenoak Tree with the honey-locust thorn.

But Rudy had to do something. Yet, what could he do? If only the drawing didn't look so horrible! But how could he improve it? Brown paint! That was it! With some brown paint he could fix it. But where would he get any brown paint? Rudy Rabbit sat down to do some hard thinking.

Suddenly, he sprang to his feet. He had just remembered something—something Miss Bolton had said in the drawing class at school. Red and yellow and black, mixed together, make brown!

Rudy thought of the claybank. And with the speed of the wind he was off for red clay. Then he raced to the stream and got some of the



moist, black soil beside it.

"Oh, my!" thought Rudy, "I have red, and I have black, but where am I going to get yellow? Yellow, yellow, yellow," he muttered over and over as he paced around Holenoak Tree.

Then he got another idea. And again he was away with the wind. He sped down to Steepy Cliffs where he had seen sulphur water seeping out between some rocks one day. There he got some yellow, powdery lumps of sulphur.

Back at Holenoak Tree again, Rudy feverishly mixed his red clay, the moist black soil, and the yellow sulphur. Pretty soon he had a paint that looked just like rabbit brown. He daubed a little on his own fur coat for testing. And he couldn't tell the difference there in the moonlight.

Rudy went to work on the picture, using all the knowledge he had gained from Miss Bolton's drawing class.

He daubed and he daubed. He made the body bigger so the ears would look smaller and the legs shorter. And he drew new lines about the tail to make it look larger.

When he had finished, he was too tired to go home, so he crawled into the hollow of Holenoak Tree and went to sleep.

The next morning Rudy was awakened by a deep voice. He knew it was the Rabbit King's voice. "You dunce!" the King said. "Why, this is the handsomest rabbit I ever saw!"

Rudy peeked out of the tree and saw the King and his courier. "Away with you!" the King said to the courier.

Then the King saw Rudy in the hollow of Holenoak Tree and bade him come outside.

"I hereby appoint you to my Royal Staff," the King said.

"You mean, Your Majesty," Rudy said, "I may be the Assistant to the Assistant Color and Camouflage Chief?"

"Assistant, nothing!" the King belated. "You are going to be my Color and Camouflage Chief! Come, and bring this portrait with you to the Royal Palace."

Rudy Cadwallader Rabbit shuddered slightly as he pulled out the honey-locust thorn. What a spot he would be in now if he had not remembered what he had learned in school!

# Animal antics

A cooperative mural that will fill

the pupils with pride. By Alice P. Jarrell

**C**HILDREN of all ages like to draw animals, but this is especially true of children in the lower grades. Children's literature for this age level often deals with the antics of one animal or another. It is here that pets play an important role in the life of the child. Baby animals of all kinds have great appeal. Frisky puppies, cuddly kittens, pigs with curly tails, calves, ponies, and even baby elephants are lively subjects for any art class.

Teachers should be aware of the inherent interest of children along this line. They should seek to capitalize upon it, as have the authors of children's books. At the outset, interest in drawing animals may be stimulated through reading and observing the illustrations in juvenile books. A pet brought to school, a visit to the zoo, or an afternoon at the circus adds inspiration to the child's creative expression.

Animals may be easily sketched with broad, bold strokes. Observe

the vast amount of curves needed to draw animals. Notice that there are very few straight lines.

In the kindergarten, children have already experimented with making animals and figures from circles. In the new situation, try to employ the techniques already developed.

Have a sketching period. It is there, in the rough, that ideas take form. Each child may experiment with drawing an animal in which he has shown particular interest, or one he likes to draw. It is a good idea to experiment with several different views of the subject he has chosen. When the animals have been approved in sketch form, make large drawings of them.

Planning and mapping a large animal mural should be done after the large drawings are completed. There is no better way of demonstrating working co-operatively than in making a mural. At the same time, individual assertion and freedom can be exhibited.

(Continued on page 44)





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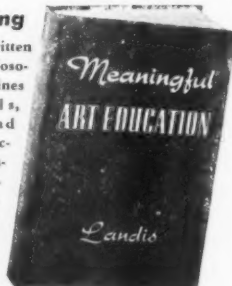
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## Book shelf

### Arts and Crafts

THE QUICKEST WAY TO PAINT WELL.

By Frederic Taubes. New York: Studio-Crowell. 100pp. \$3.50

This concise manual is intended primarily for the many people who want to paint in oils but cannot devote their whole time to painting or to reading voluminous books on theory and technique.

The beginner is told how to begin right, so that he can go on to really good work without having to start all over again. The method known as *alla prima*—the completion of a painting at one sitting—is featured.

Frederic Taubes, well known as a teacher, writer, and artist who has had numerous exhibitions throughout the country, is well qualified by practical experience to write a book such as this. In addition to his own latest discoveries, the author includes advice about underpainting, glazes, mediums to mix with paints, and studio models.

LEATHER ANIMALS. By Joan Aldridge. (The Studio Make It Yourself Series) New York: Studio-Crowell. 64pp. \$1.00

Just a quick glance at the enchanting little leather animals which illustrate this small book should imbue the least handicrafty browser with

a deep desire to take up this particular type of leatherwork.

Joan Aldridge, an expert craftworker and teacher at the Leicester College of Art, has provided a complete lesson in this type of leatherwork, including directions for selecting materials, designing, cutting out, sewing up, stuffing, and trimming.

Instructions are given and diagrams are provided for making a deer, foal, lion, dachshund, kitten, horse, and other animals—none of them stereotyped creatures, but animals with real personality.

The thrifty craftworker will be especially interested to note that these animals can be made from remnants of skin left over from larger articles.

SKETCHING THE BALLET. By Francis Marshall. (A Studio How to Draw Book) New York: Studio-Crowell. 64pp. \$1.00

Here is another one of the unique and attractive little volumes currently being published by Studio-Crowell. For any lover of the ballet the sketches of dancers in action which illustrate the book will be a real delight. Francis Marshall explains the technique necessary to achieve these quick and effective sketches despite the handicaps of insufficient light, cramped quarters, and the rapidity of movement on the stage.

## Juveniles

**HISTORY CAN BE FUN.** *Written and Illustrated by Munro Leaf. Philadelphia: J. B. Lippincott Company. 64pp. \$1.75*

In writing *History Can Be Fun* Munro Leaf set for himself three challenging goals: To make of history an interlocking adventure story, with the young reader of today playing an important, exciting role; to show boys and girls who have not yet begun to study history in school that man's life on this planet from the beginning has followed a meaningful pattern; to prove to these boys and girls that history is fun because it is the most exciting story ever told. As usual, Munro Leaf has succeeded.

The young reader takes an enjoyable illustrated tour of the centuries from the Egyptians with their papyrus and pyramids down to the United Nations of the present time, and the book closes upon this admonition: "If we each will do our part in every way we can, then the history of the years to come can be fun."

**MARTIN BUTTERFIELD.** *By John Bur- gan. Philadelphia: The John C. Winston Company. 210pp. \$2.50*

The escapades of Martin Butterfield, a small-town fifth-grade boy, will probably appeal more to readers who are considerably older than Martin than to those of his own age. The variety and richness of the experiences which young Butterfield manages to crowd into the space of one summer, will prove diverting to older children and to parents who have felt the shattering effects of a small boy's ingenuity.

**GOLDEN CLOUD; PALOMINO OF SUN- SET HILL.** *By Leland Silliman. Illus- trations by Pers Crowell. Phila- delphia: The John C. Winston Company. 232pp. \$2.00*

Sixth graders and high school stu- dents alike will enjoy this moving story of city-bred Orrin's experiences as a ranch hand and his deep affec- tion for the palomino filly which had been promised to someone else. A rodeo, a tornado, and a bronc-busting contest add to the general excitement and suspense.

**THE BOATSWAIN'S BOY.** *By Robert C. Du Soe. New York: Longmans, Green and Co. 227pp. \$2.25.*

The war of 1812 serves as the setting for this story of the gallant lads who suffered the hazards of sea warfare during our nautical history. There is adventure and excitement enough for the most action-craving of your boys from sixth grade up through high school.

**TO TELL YOUR LOVE.** *By Mary Stolz. N. Y.: Harper & Brothers. 243pp. \$2.50.*

It will be easy and pleasant for the average teen-age girl to identify her- self with Anne Armacost and become a part of Anne's delightful and be- lievable family. Such an identifica- tion should help her to adjust to many of the problems with which she is confronted. We hope that the book will be read by those many girls who are on the verge of a too- early marriage; it may help them to face the situation more realistically.

# Editor's desk

(Continued from page 1)

stylizes everything he draws. And there is the boy or girl who requires a third dimension, who must saw or nail or model in order to fulfill his need for creative activity.

Nor must one rule out the abstract as a form of repre- sentation; many children, just as their elders, receive their impressions in an abstract form and so record them.

Finally, it must be thoroughly understood that judg- ment cannot be passed on any child's work if the judge maintains adult standards. Actually the only valid basis for judgment lies in the inherent originality of the composition and in the pleasure which the child has derived from his creative effort. For we have here, in this brief period during which the child passes through our hands, a small individual who must be taught to achieve honest joy and release from tensions through his own efforts. With that goal always before us we shall be able to discard our acquired adult standards, see the child's work through his eyes, and give him the encour- agement and inspiration which he so greatly requires.

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## Tools

(Continued from page 31)

over standard lengths. The smallness of the pieces saves the children from doing so much sawing that it becomes tiresome, and the variety of sizes and shapes when put together suggests objects and stimulates imagination.

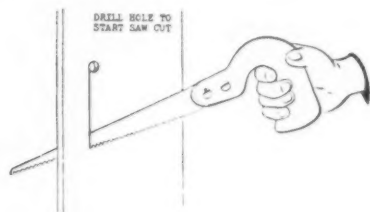


FIGURE 3: Using keyhole saw

When a child is ready to begin sawing, the teacher may have to help him decide which is the proper saw to use, and to be sure that it is sharp. Paradoxically, a sharp saw is less dangerous than a dull one because less pressure is needed to make it cut, thereby lessening the chance that it will slip out of control.

The boards to be sawed should be clamped with a vise or a C clamp to the workbench. If clamps and vises

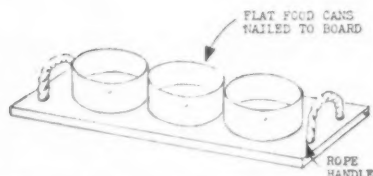


FIGURE 4: Tray for nails

are not available, one child may hold the wood for another, but from the standpoint of both safety and efficiency, this is not satisfactory. While sawing, the child should hold the saw with the blade pointing downward at about a thirty-degree angle. If the blade is not held perpendicular, it may be caught or "bound" in the wood. The child should grasp the handle loosely and, using full easy strokes, let the blade do the cutting. If the blade is forced on the downward stroke, it may tear the board instead of cutting it.

To use a keyhole saw it is necessary first to drill a hole in the part to be cut out so that the blade may be inserted (Figure 3).

When holding a hammer, the child's hand should be as far back on the handle as possible and yet enable him to guide his strokes.

To start a nail he should hold it between his left forefinger and thumb and tap it lightly with the hammer. After it has been pounded in far enough to stand alone, it need be held no longer and the child can begin pounding it into the wood with firm

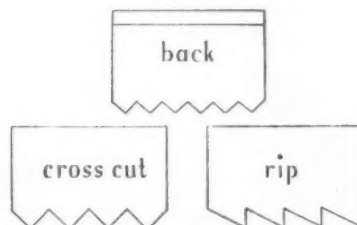


FIGURE 5: The rip saw is used for sawing with the grain

strokes. If he hits the nail a glancing blow and bends it, he should be taught how to remove it with the claw of the hammer or a pair of pliers and then told to start another (Figure 6). Some children derive so much enjoyment from removing nails



FIGURE 6: Correct way to remove nails

that they will often pound a great number of nails into a board and then spend considerable time removing them just for the fun of it.

In drilling a hole it is best to have the child make an indentation with a

nail or an awl in the center of the area he wishes to cut out. This serves as a guide for starting the point of the bit. The wood should be clamped securely to the workbench to keep it from slipping when the bit begins to cut. It may be necessary for the teacher to show the child how to grasp the knob tightly with his left hand, wedging it against his stomach or chest, and turn the swing handle with his right hand.

Occasionally some child may find pleasure in sandpapering or rasping down rough edges of his work, but generally children feel that this is an unnecessary bother. By insisting that they spend much time in such finishing, a teacher may instill in them an aversion to woodworking.

Most children enjoy painting their work. They may use one coat of powder paint followed by a coat of shellac after the paint is dry, or they can use one coat of powder paint and shellac mixed together.

As in all crafts, the emphasis should be placed less on the object and more on the pleasure and knowledge gained in making it. An "airplane" may be structurally unsound with cuts askew and boards nailed together at weird angles. Nevertheless, it may indicate genuine progress in one small worker's creative ability. He may have meant it first to be a garage, then turned it into a bridge before finally deciding it was to be an airplane. Such change of direction does not indicate aimlessness, but rather that the child has been stimulated into constructive thinking through his work.

## Fingerpainting

(Continued from page 27)

The children delight to see the streaks and stripes they have made. Before they had thought of "trying" they have already made designs that they like. They go on from there. Each child tries different movements—up and down, curved sweeps, patted patterns, impressions of the whole hand. He can wipe it all out and start again. He may make dozens of pictures on that one piece of paper and with that one spoonful of

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paint. If the paint gets too dry, he can sprinkle water on it, and it is as good as new.

Children in the intermediate grades can dip their own paper and paint, but an adult will do this preparatory work for the little ones.

Some children try representative pictures from the first, others just enjoy the feel of the paint for quite a while. A typical reaction is that of one kindergarten child who told the story as she made the movements to accompany the words: "Here is a bridge; here is the water, and the rain is coming down. The wind blew it all away!"

Fingerprints can be purchased in a number of colors. Even small children can use two colors on one page. A small amount of one color is placed and smeared across the lower half of the page; another color is placed in the upper half. Then any movement up and down will carry one color into the field of the other. The children in the upper grades can work for effects with several colors.

All the children should be encouraged to use all parts of their hands and arms. The palm, the side of the hand, the length of the thumb, the tips of the fingers, the fingernails, a backward swing of the hand—give different effects. Children have not enjoyed fingerprints to the fullest until their arms have been into it up to their elbows. The activity is relaxing and comforting.

Fingerprints became better known to the general public when they were taken into the hospitals. Victims of shock, nervous disorders, and just pure boredom were treated to fingerprints. Many veterans effaced memories, dispelled fears, and fought indecision by using fingerprints.

This therapeutic value of fingerprints was given much publicity by some of our popular magazines. Specialists in the art field would say that crayons, watercolors, oil paints—in fact any art material—would serve the same purpose if people could put aside inhibitions and wade in. No one needs to wait until he is in a hospital to use fingerprints for good mental health and enjoyment.

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(Continued on page 45)

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For registration or additional information, write to Stirling Dickinson, Instituto Allende, San Miguel de Allende, Guanajuato, Mexico.

## The American Southwest

And of course there is America's great southwest, a region whose attractions are known to all. Perhaps the greatest appeal which the southwest has for the readers of this maga-

zine is the chance it offers to see at first hand the crafts and cultures of the Indian tribes there.

In the vicinity of Santa Fe you may visit not only the ancient ruins of prehistoric cliff dwellings but also the pueblos where the Indians live and work today. There you may see at first hand primitive methods of pottery making; you may watch silversmiths and workers in leather at their tasks.

The Santa Fe railroad offers a number of inexpensive tours of this region, especially planned for those en route to or from California who wish to spend a few days in New Mexico. For details write the Santa Fe Railroad, Chicago 4, Illinois, or see your local travel agent.

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## Using films and records

### Fellowship Announcement

Announcement of a new \$1000 fellowship for the graduate study of audio-visual techniques at any college or university in the United States has been made by Floyd E. Brooker, chairman of the Encyclopaedia Britannica Films Scholarship Selection Board and chief of the visual aids department of the U. S. Office of Education. Money for the scholarship will be provided by EBFilms, but selection of the scholar to receive it will rest with the board.

Under the terms of the scholarship, which will be for the academic year of 1951-52, applicants must have at least a bachelor's degree and be at present engaged in the field of audio-visual education. All applicants must also be under 35 years of age prior to May 1, 1951. Practical experience in education, successful work in audio-visual instruction, and qualities of leadership will be considered by the board in naming the winning candidate.

### Puppets in Action

In a recent Encyclopaedia Britannica Film the story of Little Red Riding Hood is enacted by the hand puppets of the Wahmann Puppeteers. Producers of *Little Red Riding Hood* are Helen Wahmann Lathrop and Lee Wahmann Keel.

The action of the familiar tale is emphasized by realistic and elaborate

settings and by special music incorporated into the sound track.

This one-reel, full-color sound film, intended for use in the primary and middle grades in reading and language arts classes, and for arts and crafts groups, may be purchased for \$90 from Encyclopaedia Britannica Films or rented (for \$4 for one to three days and \$1 a day thereafter) from EBFilms regional offices.

### Health Slidefilms

How the human body works and the reasoning behind the rules of health are clearly and interestingly presented in a new series of discussion slidefilms entitled *Health Adventures*.

The *Health Adventures* kit, containing nine slidefilms, is divided into two parts. Part I, "The Head," contains four films dealing with the teeth, eyes, ears, nose, and throat. Part II, "The Body," contains five films on the skin, food and digestion, bones and muscles, heart and lungs, and sleep and rest. Each film is divided into units of instruction, one of which may be presented in an average class period.

Price of the entire kit is \$54. Individual slidefilms are \$6.45. *Health Adventures* may be purchased from the Jam Handy Organization, 2821 East Grand Boulevard, Detroit 11, Michigan, or through distributors.



## Films from Britain

Among the more than 250 films and filmstrips now available for distribution through the British Information Services are a number of special interest to art teachers.

*Colour*, a 15 minute film which rents for \$5.00, describes the nature of color and its many uses. This Technicolor picture tells the story of the development of modern synthetic dyes and records the progress that is being made in making new dyes and pigments.

*Colour in Clay*, a Technicolor film which rents for \$2.50, shows the processes of manufacturing modern pottery, from the potter's wheel to the final firing.

*Designing Women* illustrates two methods of furnishing an apartment—the flamboyant, arty style cluttering impractical rooms, and the modern style which is simple, usable and pleasing in appearance. This film, which is told in amusing story form, rents for \$3.75 and runs for 24 minutes.

One of the best of the British films is the excellently photographed and recorded *Steps of the Ballet*, which explains each position, movement and step in detail before combining the whole in a finished ballet. The work of the choreographer, composer and designer is also shown. This two-reel picture rents for \$3.75.

The British Information Services also distribute a number of films on musical subjects. There is a short film, renting for \$1.50, showing Myra Hess playing the first movement of Beethoven's Appassionata Sonata. There is an animated cartoon, also renting for \$1.50, which presents two traditional English folk-songs. These songs, *The Lincolnshire Poacher* and *Widdicombe Fair*, are sung by Dale Evans and a male quartet.

Among the film strips, all for sale at \$3.00 each, are several series on British architecture, showing exteriors and interiors of cottages, inns, manor houses, churches, cathedrals, castles and palaces.

Recently added to the list of available films is a series of shorts under the general title of *This Is Britain*. Consisting of 115 items each from 3 to 5 minutes in length, they cover a great variety of subjects. Among those in the field of art and music

are: *The Dolmetsch Family*, whose members play 16th and 17th century music on the instruments for which it was written; a film on the *Sadler's Wells Ballet School*; one on the *Sherbourne Music School*; and *Children's Museum*, on a museum which specializes in live specimens for children to study.

A classified listing of *This Is Britain* films, together with information on the special rates for this series, is available on request.

For this information, as well as for catalogs of films, film strips, picture sets, and teaching aids, write the office of the British Information Services in New York, Washington, Chicago, or San Francisco. You may also address your request to the British Consulate in Boston, Detroit, Houston, Los Angeles, or Seattle.

## New Story Records

*Little Red Hen* (Capitol Records) is an enchanting version of the beloved childhood story about the little red hen who found a grain of wheat,

but could find no one to help her turn it into bread. The story is nicely sung by Ken Carson, and the accompaniment by Billy May and his orchestra is gay and delightful. On the other side is a lively little tune, *Gabby the Gobbler*, the tale of a smart turkey who is on a diet. "If I get thinner, I won't be a Thanksgiving dinner," he sings.

A great favorite with young children is *The Donkey Engine* (Capitol Records), which tells about the argument between "a little donkey engine on a sawmill spur" and "a twenty-wheeler loaded down with fir." The two engines go chugging and puffing along, carrying on a fight. One says, "Get going." "Not me, not me," says the other. Finally they have a noisy wreck. Smiley Burnette sings this *fun* song, and Francis Scott conducts the orchestra which furnishes the very realistic sound effects.

(Continued on page 46)

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## Animal antics

(Continued from page 33)

Select the animals to be used in the mural. These should be chosen to fit into certain groupings.

To save time, transfer the outline sketch from the large drawings directly to the long mural paper. Fitting the different animals into a given space, observing balance, lights and shadows, or other reasons for a particular arrangement, is a valuable art lesson in itself.

When the outline animals are placed on the mural, a combination of mediums for coloring may be used. As the space is large, tempera may crack off. To prevent cracking, combine a few drops of oil of cloves and a teaspoonful of glycerin with the tempera. This also stops unpleasant odors from developing in the paint.

Chalk rubbed into the paper surface makes a very realistic sky. Outlining the figures with crayon after the painting, and the use of chalk and crayons for shadings, produce a very satisfactory effect.

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# Homes for the birds

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By James F. Bent

**B**IRDS are one of the greatest allies of man in his constant war with the insect hordes that infest his fields and eat his plants. If it were not for the help of birds, and other friends in the insect world as well, it is doubtful if even the powerful magic of DDT would enable a farmer to bring in more than a very small proportion of his crops.

But in return for this service, we do almost nothing to help our allies. Few people will even bother to throw out a few handfuls of stale bread crumbs in winter as bird food. And fewer still trouble themselves with providing a home for the birds.

Ready-made bird-houses can be purchased at low cost, but it's much more fun to make them. Anybody who has even a fair amount of skill with tools can make a good bird-house. No power tools are necessary. About all that is really needed is a saw, a hammer, a brace and bit, and a few nails of the right kind.

To make the conventional one-room bungalow, get a wooden box four to six inches square inside, and about the same height. (However, it doesn't have to be a perfect cube.) You can get such boxes at the grocer's, or they can be made from a larger box.

Bore a hole in one end, making it the approximate size of the bird who will probably use the house. A hole the exact size of a quarter will do for a wren, grading upward according to the size of other birds. The hole should not be too low, because a nest inside the house would soon block the doorway. A little over half-way up and in the middle of one end is the best place to bore.

Next, put on a roof. This can be simple or quite fancy, either flat, sloping, peaked, or gambrel, depending on the child's skill with tools. It might also be a good idea to bore a couple of small holes, smaller than the entrance, under the eaves to let in air.

Then drive in a two-inch nail a little below the doorway as a perch, and the house is ready to paint. The colors should not be too glaring. A soft color like light blue or olive green is best, with a contrasting shade for the roof.

If the house is to be set in a tree, all that is necessary is to fasten a strip of wood to the back, so that the house can be nailed tightly to the trunk.

However, these houses are usually mounted on poles. When this is done, a hole is bored in a two-inch board, which is then nailed to the bottom of the house. The pole is shaved to fit tightly into the hole, and the house is ready to set up.

In some neighborhoods, it may be necessary to add a catguard. This is a cone-shaped piece of tin which is nailed to the pole about a foot below the house. The open end of the cone is turned down to stop the climbing animal.

This type of house is very popular with most birds because it is safest from cats and squirrels. Some people build apartment houses for birds by using a much larger box and subdividing it into many separate rooms, each with its own entrance and perch. Often, too, there may be more than one floor. In that case, the pole passes right through the lower floor and fits into a socket under the roof.

These apartment houses are popular with many birds who like to live in flocks. Among them are purple martins, barn swallows, pigeons, etc. These apartment houses are likely to be noisy, and must be set up at some distance from your own home so that the birds won't annoy people.

## Fingerpaints

(Continued from page 37)

A fingerpainting is finished when the maker decides he wishes to keep that particular result of his attempts. The wet paper is lifted from the surface where it was made and placed in a new spot to dry. If the painting is left on the working surface it will stick along the edges if any of the paint has seeped underneath, and tear if it is removed.

The paper will curl up as it dries. It can be straightened by putting it under weights or by ironing with a fairly hot iron. At this stage the children (or adults) can begin to think of the things they wish to form or cover.

One fourth-grade child made covers for her set of encyclopedias at home. Gift books can have an extra fingerpaint jacket. Telephone books and atlases can have new covers. Booklets or covers for booklets can be made of fingerpaintings. The lining can be of plain paper in a color that harmonizes with the decorated paper. Other booklets, for addresses, stamps, recipes, memos, notes, etc., are nice with decorated covers in various colors. Small pieces of the big sheets of work can be used for the above.

Boxes of all kinds, shapes, and sizes, and of any material can be covered with fingerpainted paper, with plain color on the inside, or combinations of figured and plain on the outside. Pinking shears can give interesting edges to the cover papers. Boxes can be decorated for use as containers for money, stationery, pins, shoes, hose, hats, and many other articles.

Wastepaper baskets covered with fingerpainting in two or more colors have been very popular with school children, and pupils usually show good taste in the size and shape of the boxes that they bring to school to decorate.

Other things for which fingerpaintings may be used are: doilies, place cards, program covers, lamp shades, party lanterns, and window transparencies. When the paper is to be used for light to shine through, it can be made translucent by wiping or brushing with linseed oil. Shellac or wax applied on the outside of any

of the decorated objects will make it possible to clean them easily with a damp rag.

Some paintings will be so successful that they can be framed and hung in one's own home. There are other paintings, of course, which will have no use other than to soothe the tired or calm the nervous individual.

## New Horizons in Teaching

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### ALL YOUNG FOLKS Like to do Tricks

To do a trick well young people will stay at it until they get it. Believing this is a happy, natural motivation for self-discipline and perseverance which carry over into the total behavior pattern, certain teachers are experimenting in the classroom with such tricks as these below:



**THE TRICK:** To remove a strip of newspaper one column wide by eight inches long from under a standing fountain-pen cap. **HOW TO DO IT:** Moisten the fingertip and forcefully strike part of paper extending over table's edge.

**THE TRICK:** To drop ten or more coins into a glass, already filled to the brim, without spilling a drop. **HOW TO DO IT:**



Water will not spill over the top as long as you drop each coin into the glass edgewise and do it very, very gently.

**TRICK ABOVE:** To hold a napkin at two opposite ends, and, without letting go, tie it into a knot. **HOW TO DO IT:** Fold your arms first. Now grasp one end of the napkin in each hand. Hold on to the napkin as you unfold your arms and, presto, your napkin will be tied into a beautiful knot.

**THE TRICK:** To support a coin the size of a 50¢ piece on the center of a piece of paper that has the dimensions of a dollar bill which is suspended between two glasses and glasses must be placed so that they are at least 3 in. apart.



**HOW TO DO IT:** Just fold the paper in half lengthwise and fold each side again. The coin will stay up indefinitely.

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## Films and records

(Continued from page 43)

Older boys and girls with a sense of adventure will enjoy *Destination Moon* (Capitol Records) from the Eagle Lion Release of that name, to which *Parents' Magazine* has given a rating of "excellent" for adults, young people and children. This is the story of man's first journey to the moon. Three men and one boy make the trip in a gleaming space ship. The first side of the record tells of the take-off, the flight and the thrilling landing on the moon. The second side brings the frightening news that there is not enough fuel for the return flight, but by stripping the ship of all non-essentials these space travelers reduce their weight sufficiently to reach the earth safely. Tom Reddy is the narrator, and Billy May's orchestra furnishes the appropriate sound effects and background music for this interesting imaginative story.

### Busy Beavers

A newspaper editor once asked his staff to "think up some new clichés," but the photographer of Encyclopaedia Britannica Films' new movie, *The Beaver*, found that the old adage about "working like a beaver" does not need any revision. He and his collaborator repeatedly chopped holes in a beaver dam in order to get pictures of the animal rebuilding it. However, they found that the beaver was such a hard worker that they could get barely more than a scene or two before the colony had repaired the break so well that it was no longer of photographic interest.

In this full-color film the work of the beaver as a conservationist is emphasized through shots showing how its dams reduce floods, maintain the even flow of streams, and assist in the irrigation of dry regions. In closeup scenes the physical characteristics of the beaver are shown in detail and the importance of its strong incisor teeth, broad tail, and webbed hind feet are explained. Other scenes show how the beaver builds its house and provides for its winter food supply.

Nearly all sequences in *The Beaver* were made at night through the use

of battery-supplied flood lights and remote control photography. William H. Carr, collaborator on the film, is director of the Trilside Museum at Bear Mountain Park, New York, and has been a staff member with the American Museum of Natural History and a naturalist and teacher with many park services.

The film may be purchased or rented from Encyclopaedia Britannica Films or their branch offices.

### Biography of a Fish

The male stickle-back is the star of *Biography of a Fish*, Sterling Films' picture about one of the strangest citizens of the water domain. Actually filmed underwater, this movie tells the extraordinary story of the male stickle-back's life as father and part-time "mother."

*Biography of a Fish* is a one-reel sound picture which may be purchased for \$30.00 from Sterling Films, 316 W. 57th St., New York 19 or from your dealer.

## Decorating objects

(Continued from page 29)

### Leather

Drawing inks are perfect for staining tooled leatherwork. When selecting leather to make into a wallet, book cover, purse or some similar article which you intend to tool and color, remember that the lighter the color of the leather you begin with the more variety you will have to choose from in the use of brilliant colors with which to stain the tooled work. If the leather you select is a very dark brown, few colors will show on it.

When properly tanned leather has been wet on both sides and then allowed to become damp-dry, any deep indentation made in the surface will stay there for the life of the leather article. This simple fact opens the field of leather tooling to professionals and amateurs.

Procure from one of the craft supply houses who specialize in leather and leather-tooling equipment a catalog illustrating the different types of leather and tools used in the process. The elementary principles of leather tooling and staining with inks are as follows:

The piece of leather in question is first wet thoroughly on both sides or even immersed in water to become thoroughly soaked, and then allowed to become damp-dry. Trace on a piece of tracing paper the design you wish to transfer to the leather. Lay the tracing paper on top of the "hair," or finished, side of the leather, and with a 3-H pencil go over the outlines of the design on the tracing paper. When you press quite hard, the outline will be indented on the piece of leather. Remove the tracing paper and, with the leather tool, press the design still deeper until you are satisfied with the results. Leather tools have many shapes, from simple blunt points like a nutpick to little triangular shapes like tiny shoes, and still other tools for making border designs or filling in areas. While tooling, the damp leather should be laid on a nonabsorbent hard surface, such as a piece of glass or metal. If the leather starts to become dry at any time, making it more difficult to tool, do not moisten only the section of it that you have not finished, but moisten the entire piece of leather again. This will prevent leaving a watermark.

The process described above is the simple tooling of a design in leather. There are many variations in addition to this, such as the raising of a portion of a design by under-tooling, that is, tooling the reverse side; and also repoussage, which consists of filling in this reverse side with some modeling material after it is pushed forward, to insure that it stays raised. In the latter instance, the finished tooled leather is ultimately glued to a firm surface such as a book cover, to prevent the backing material from becoming dislodged.

After experimenting with simple leather tooling as outlined above, you may wish to progress to something definite, such as to making a wallet or a purse. The wallet or the purse should be assembled first from paper, the reader deciding how he wants to attach the different parts together, whether he wishes to sew them, lace them with leather, or overlap and glue them. Lacing with leather is generally the most popular method. For this purpose holes must be punched at regular intervals along

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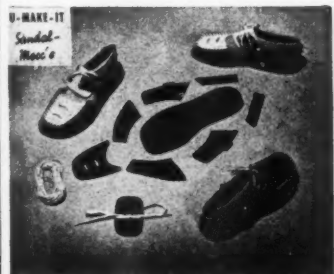
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the edges that are to be joined. There is a special punch made for this, like a pair of pliers with a cog-wheel head. This head consists of about six small tubes which can be changed to punch six different sizes of holes in the leather. Such a punch will be found in the leathercraft catalogs previously mentioned. Holes can also be punched in leather with a metal punch, such as a nail set or a large nail that has been filed to a suitable shape. This is generally done by placing the piece of leather on a block of wood against the end of the grain, holding the nail firmly against the leather, and striking a sharp blow with a hammer. This method, if not properly carried out, or if the tool is not sharp enough, is sometimes inclined to leave a jagged edge.

Having brought out the design by tooling, the next step is to stain the design or the entire leather article to enhance its beauty. If the entire surface of the leather is to be dyed, the dyeing should be done while it is quite wet and before the tooling is begun. If only a portion of the article is to be colored or if a blend is to be applied, this can be accomplished by rubbing the colors of inks selected into the leather, either before or after it is tooled, but care must be taken that the leather is damp when this blending is done. If the article is completely tooled, the areas that are to be colored can be filled in with a brush. Colors may be wiped smooth with a cloth if desired. Remember that color may be applied at any stage of leather tooling, but the leather must always be damp.

The different colors of inks which are used for this purpose may be used just as they come from the bottle, or diluted with pure water. The major point for the leathercraft worker to remember is that the leather, not being pure white, has a color effect on the other colors that are applied. For instance, with leather of a slight yellowish cast, blue applied on the surface will become quite green.

Leatherwork may be finished by giving a coating of floor wax, which is then polished, or by coating with banana oil. In the latter instance, do not brush back and forth, but

use a soft camel's-hair brush and apply banana oil sparingly in one direction.

The principles and methods described in this article may be applied in decorating many other types of articles, such as tiles of Cornell Board or cork, and basketry of raffia or rattan.

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## Tops

(Continued from page 17)

### How Spool Tops Are Made

Cut off one end of the spool any  
distance from the other end.

Whittle the body to a point.

Drive a dowel through the hole  
in the spool.

Sharpen the dowel to a point.

Experience will decide whether the  
spindle will be long on the foot or  
long on the head.

Now decorate your top so it will  
be showy while spinning. An example  
is shown on page 16.

### Rules of the Game

1. Tops are judged equally on:  
(a.) Decoration (to be judged while  
spinning); (b.) Time of standing  
(until off the point); (c.) Control  
(where top first falls over. If the  
point is on the line the average of  
the two values is taken.)

2. If judges are chosen from the  
class, the judge whose top is being  
spun automatically loses his judge-  
ship during the operation.

3. Three trials are given each con-  
testant, and the highest record is  
chosen. The top must actually spin  
before it is counted as a trial. (This  
is very important when judging on  
control.)

4. Give point scores for decoration,  
time of standing, and control, allow-  
ing 12, 6, 4, and 2 points for first,  
second, third, and fourth place re-  
spectively in each category. Add the  
total number of points of each con-  
testant to determine the winners.

5. To judge control draw a large  
circle on the floor or level ground.  
The circle should be at least a yard  
in diameter. Inside the large circle  
draw concentric circles, as in a tar-  
get. Assign numbers to the circles;  
beginning with 100 in the bullseye  
and grading downward to 5 at the  
circumference.

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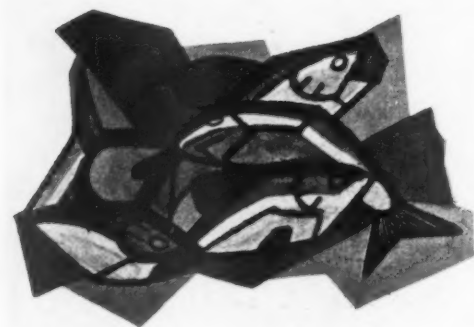
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